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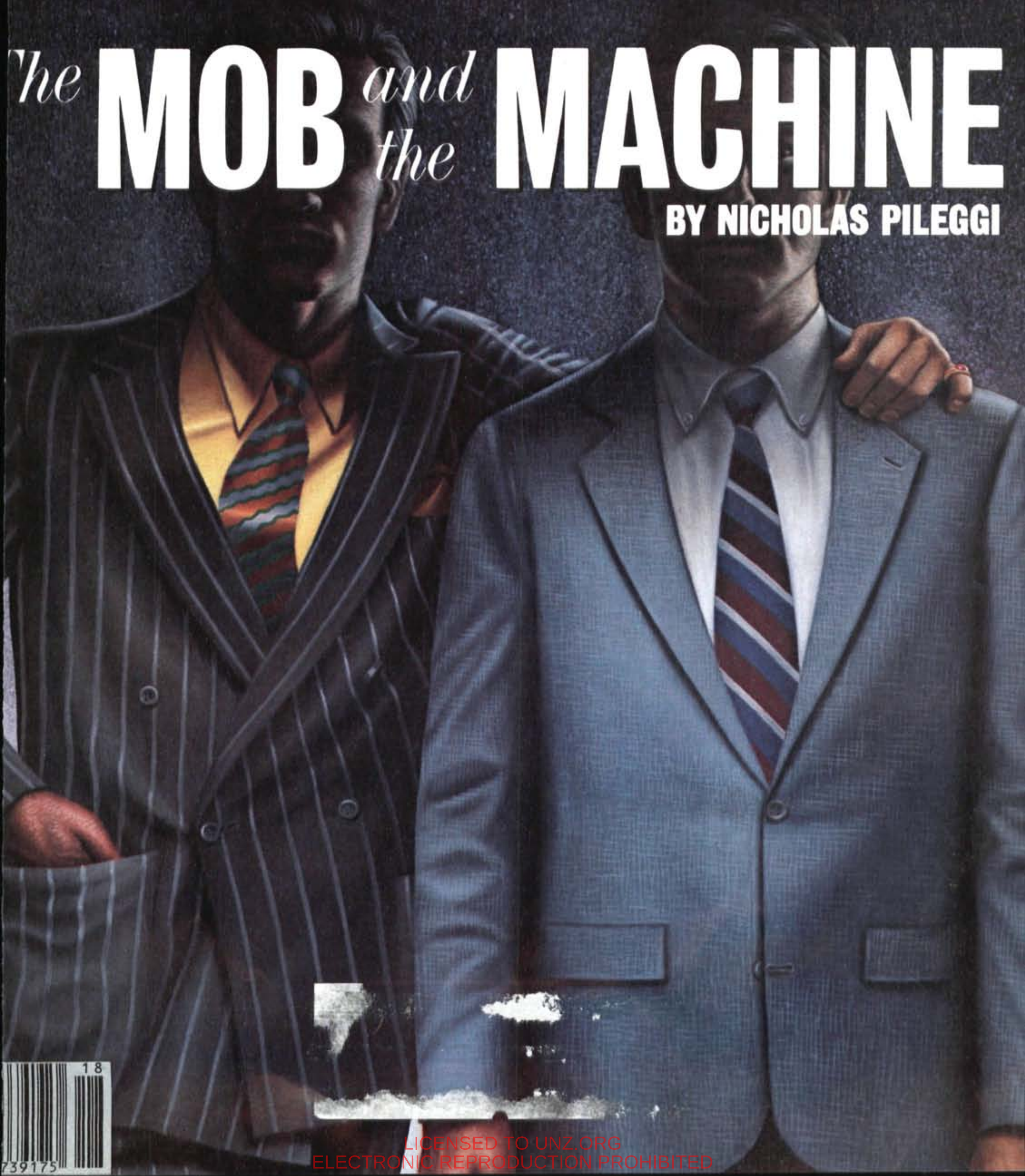
NEW YORK

he MOB and the MACHINE

BY NICHOLAS PILEGGI



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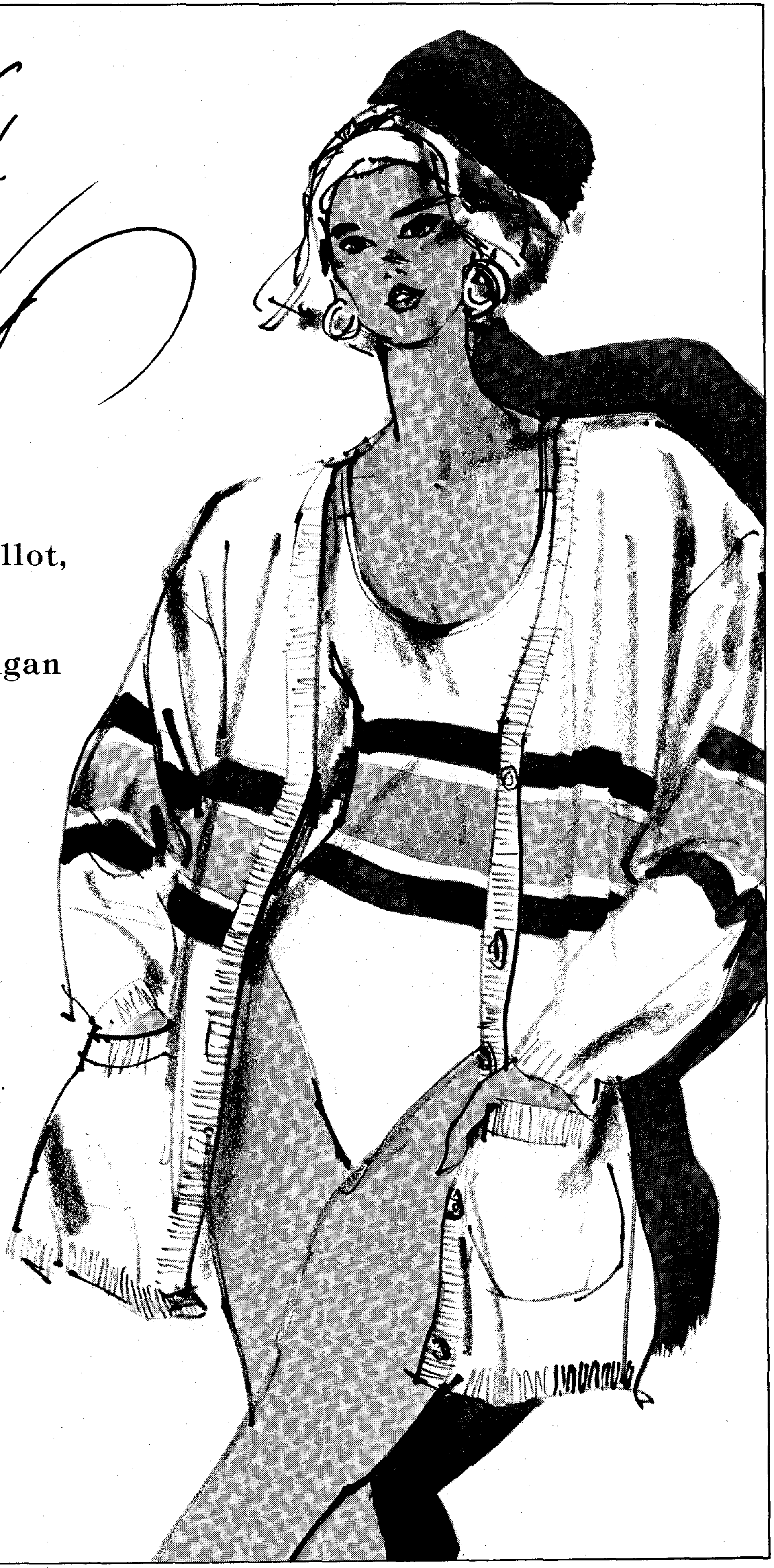

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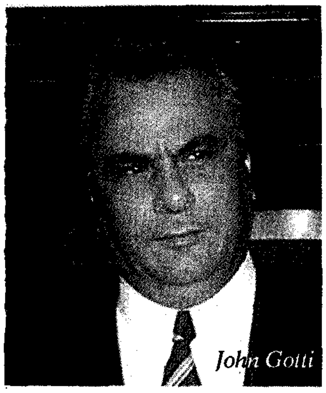
BY NICHOLAS PILEGGI



Until the recent municipal scandal broke, law-enforcement officials rarely examined the ties between the mob and the machine. But mob middlemen—and even a few top hoods—have shown up in the political scandals; it has become clear that while no one was paying attention, mobsters, with the help of some lawyers, union leaders, and businessmen, have forged connections with the city's politicians. "Today," says a former federal prosecutor, "the hoods are almost indistinguishable from the good guys."

42 Hartz Content

BY GIGI MAHON

Leonard Stern seems to be having fun these days: His pet-food-and-real-estate empire, Hartz Mountain, is thriving, as is *The Village Voice*, which he bought last year; he is a regular in the social columns. Stern's image has not always been so pleasant. He went through a decade of litigation and bad press brought on by Hartz's attempt to dominate the pet-supply market. But now, NYU is building a dorm named after him, his plan to house the homeless is being implemented, and Leonard Stern is a man content.

50 The House of Hits

BY TERRI MINSKY

Five years ago, Bantam was a second-class citizen in the world of publishing. But that was before Bantam decided to publish hardcover books. The house has released only 87 of them, but one third of its titles—including *Iacocca*—have been best-sellers. The Bantam triumvirate—editorial director Stephen Rubin, publisher Linda Grey, and publicity director Stuart Applebaum—has focused on "big" books and made Bantam the house of hits. "What they've done," says a rival, "is take something they know very well—the concepts of mass-market publishing—and apply it to hardcover books."

60 Up on the Roof

BY MARILYN BETHANY

It may be hard to imagine having too much terrace, but some people *do* suffer. Designers Edward Zajac and Richard Callahan have transformed their 50-by-50-foot Greenwich Village space overlooking the Hudson into a comfortable outdoor "room."

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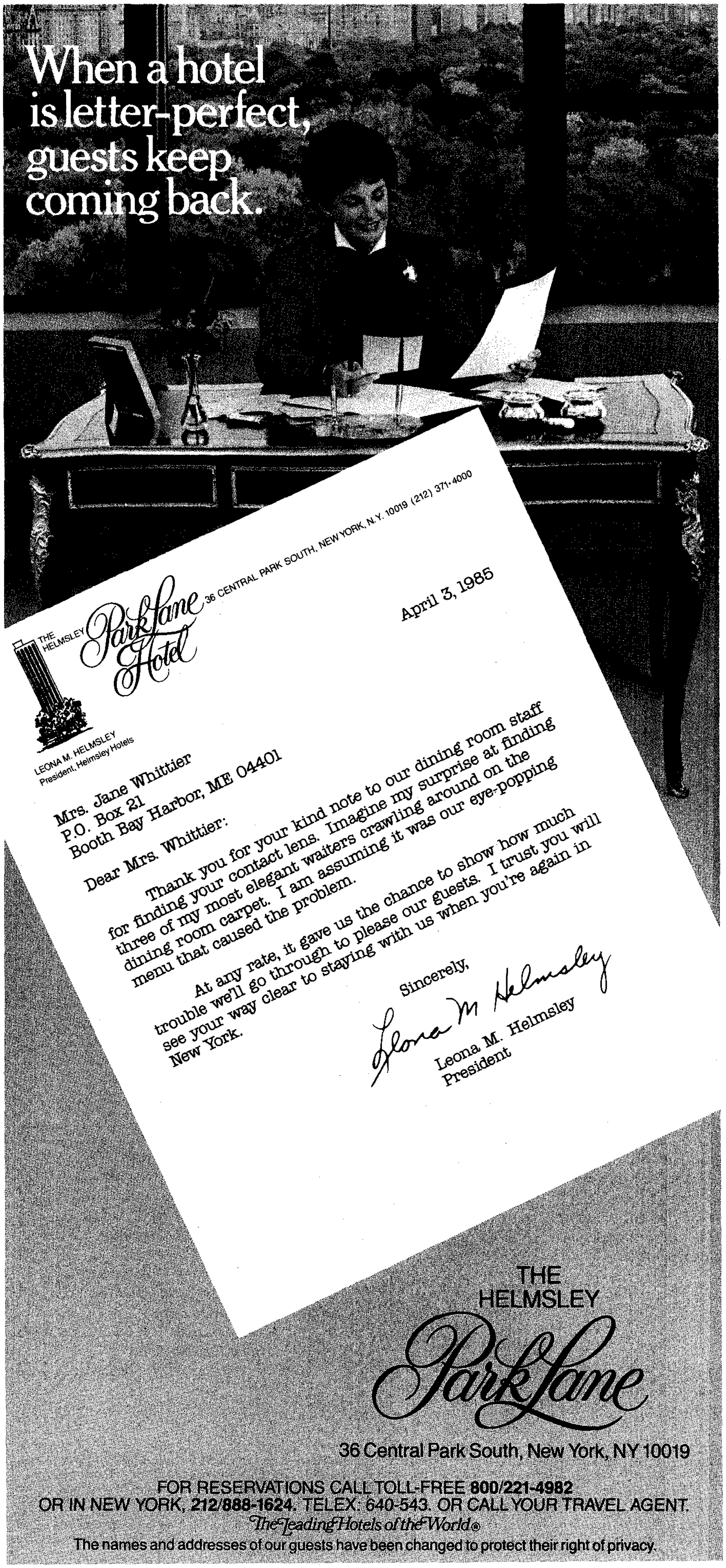
hotograph, center: James Hamilton.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In May, *Connoisseur* celebrates New York City. It's a deliciously fat issue, packed cover-to-cover with the sheer might and dazzling magic of the greatest concentration of excellence in the world today.

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Stop by May 7–12 at three superlative marketplaces: B. Altman & Co., Bloomingdale's, and Royal Copenhagen/Georg Jensen Silversmiths, and indulge your practiced eye on brilliant New York table settings that truly extend the artistry of an eating environment.

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Move slightly North to Bloomingdale's at 59th Street and Lexington Avenue. Go to the 6th floor, and get a head start on toasting the greatest gift of France: Miss Liberty. Such Gallic likes as Christofle and Baccarat demonstrate what *la bonne table* is all about.

And just two blocks West, the party continues at Royal Copenhagen/Georg Jensen Silversmiths, at 61st Street and Madison Avenue. It's Tivoli on Madison, and Copenhagen's loss is our quite noticeable gain. Sit down to the beautiful Nordic reward of Flora Danica, Holme Gaard, and the Sterling perfection of Georg Jensen silverware.

Connoisseur has set a place for you in New York City at B. Altman & Co., Bloomingdale's, and Royal Copenhagen/Georg Jensen Silversmiths.

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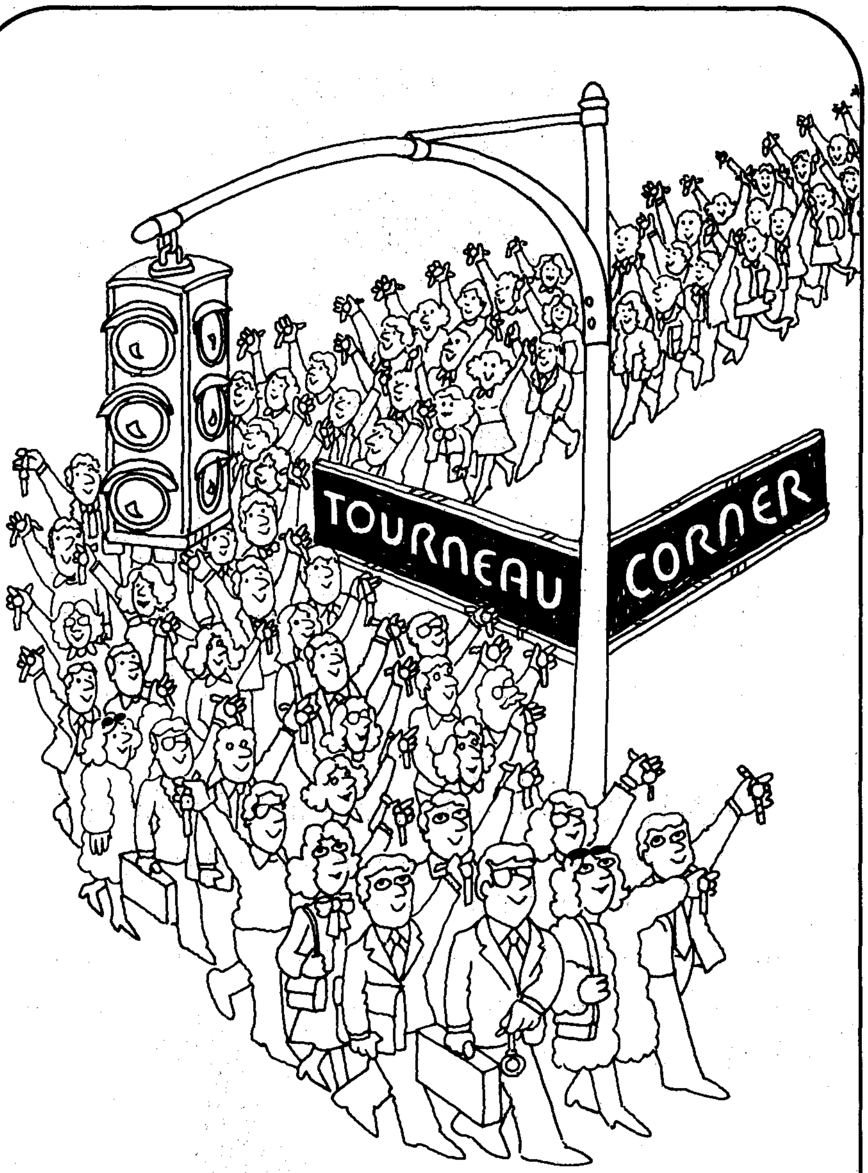

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LETTERS

The Unknockable Steinem

ALTHOUGH SOME FEMINISTS, SPECIFICALly those of us in Women Against Pornography, may disagree with Gloria Steinen about the merits of Calvin Klein's Obsession ad, none of us think she has sol out ["The Unknockables," by Edwi Diamond, April 14]. The idea that a feud i brewing between Steinem and her followers over her endorsement of the ac was manufactured by a *Newsday* reporter who apparently finds nothing quite a titillating as a fight among feminists. The reality is not so entertaining: Glori Steinem is truly one of the unknockables Her unflagging commitment, intelligence, humor, and humanity have, in he almost two decades of feminist advocacy made her one of the feminist leaders bes known outside of the women's movement, and one of the most respected an loved within.

Dorchen Leidhold
Women Against Pornograph
Manhatta

Rich and Infamous

OBVIOUSLY, MONEY CANNOT BUY GOO manners, grace, dignity, humanity, or intelligence ["The New Snobbery," by Patricia Morrisroe, April 7]. Are there really people with so little taste and judgment that they regard the homeless a "amusing" or brag about drinking to the point of "imbecility" or characterize the era that produced Washington and Jefferson as one in which Americans were "still climbing trees"?

If so, it is all the more amazing tha there are 400 people who'd want t spend an evening with them. Frankly, reruns of *Gilligan's Island* sound more appealing.

Ann Vedrod
Huntington, N.Y

WHILE I DO NOT CLAIM TO HAVE BEE grossly misquoted in Patricia Morrisroe' "The New Snobbery," the title itself suggests the basis for my objections. M dictionary defines "snob" as "a perso who admires those with social rank o wealth and is condescending to others." That seems to apply to several of the people mentioned in the article; it does not however, represent my attitude or that o my friends.

Moreover, from her first contact with me—and in response to very precise questions—Morrisroe described her arti-

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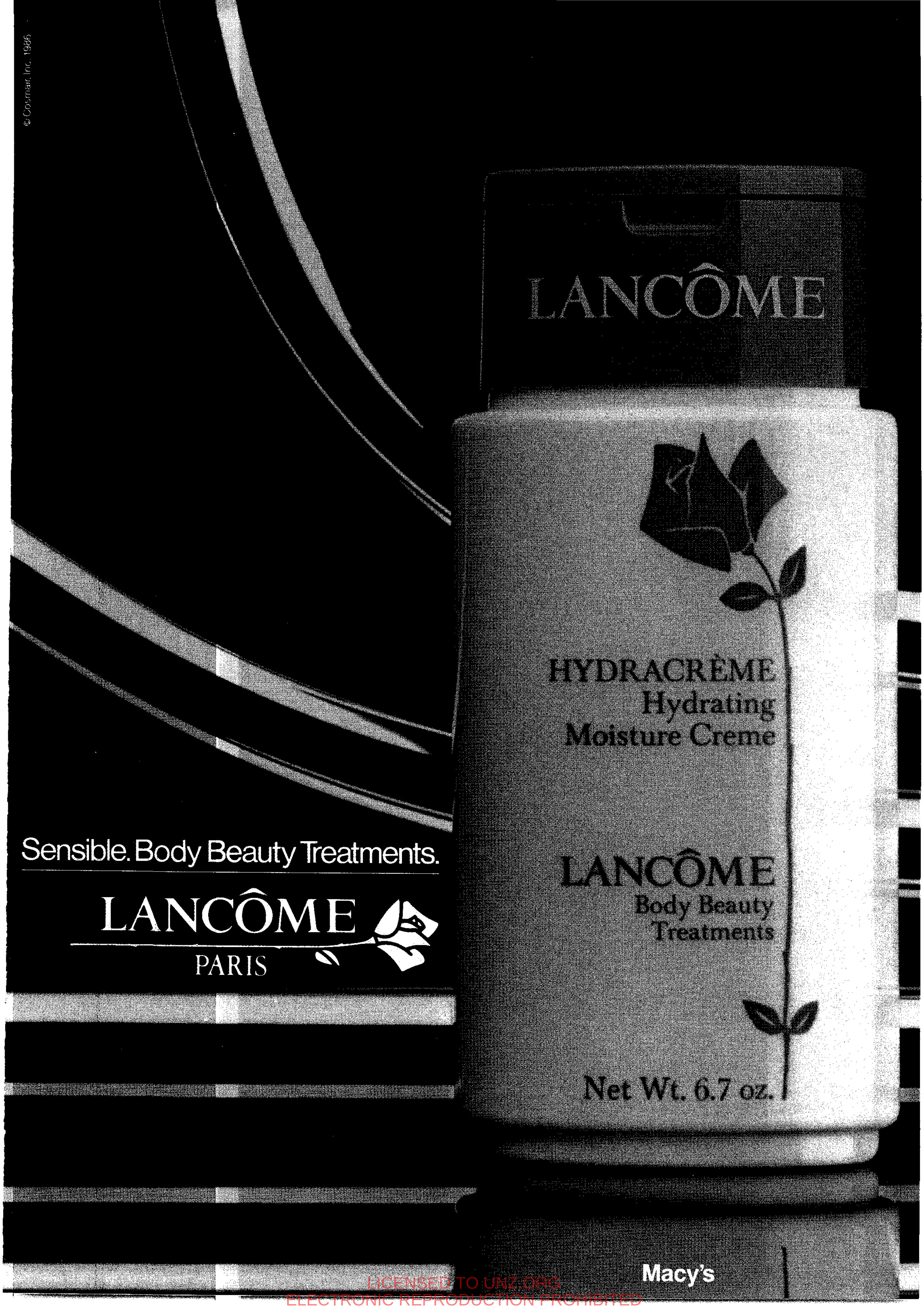
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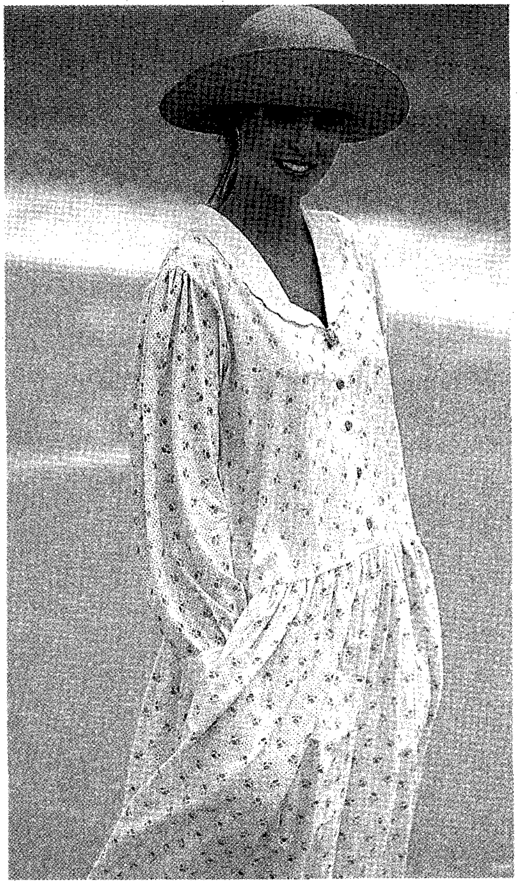

COOL CLOTHING FROM COUNTRIES WHERE THEY KNOW WHAT HOT MEANS.

We're often surprised while on forays around the world to run into people in places like Lisbon, Milan, Paris and Jaipur and have them ask "What are you doing here? We thought you sold South American things."

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cle as a piece on "how busy young New Yorkers maintain civility in their lives."

Had I known that my remarks and photograph were to be included in a catalogue of snobbery, I would have declined to participate. Quite clearly, the context of their appearance perverted the spirit in which they were offered—as well as created an affinity by association with attitudes obnoxious to me.

James T. Severin III
Manhattan

THE PHOTOGRAPH THAT ACCOMPANIED "The New Snobbery," of two revelers at the New Four Hundred Ball, was the funniest thing I've seen in years. Savage, yes. Pathetic, certainly. But hysterically funny. They look like a couple of mice after a so-so day at the laboratory.

David G. McAneny
Newtown Square, Pa.

AT FIRST, I WAS OFFENDED BY SOME OF the remarks quoted in "The New Snobbery." Later, I realized that the woman who said, "Girls from the Bronx aren't coming to these black-tie parties, but girls from the Bronx never did," was correct. Where I come from in the Bronx, class has a lot more to it than just having money, a family name, and Triscuit-size ruby earrings.

Rita Feaster
The Bronx

IT TOOK ME A FEW DAYS TO COME TO terms with the New Snobs and their small, tacky lives. And then it dawned on me. These people don't exist; it was an April Fool's joke . . . right?

Bernard Hamel
Holyoke, Mass.

The Verdict on Jean Harris

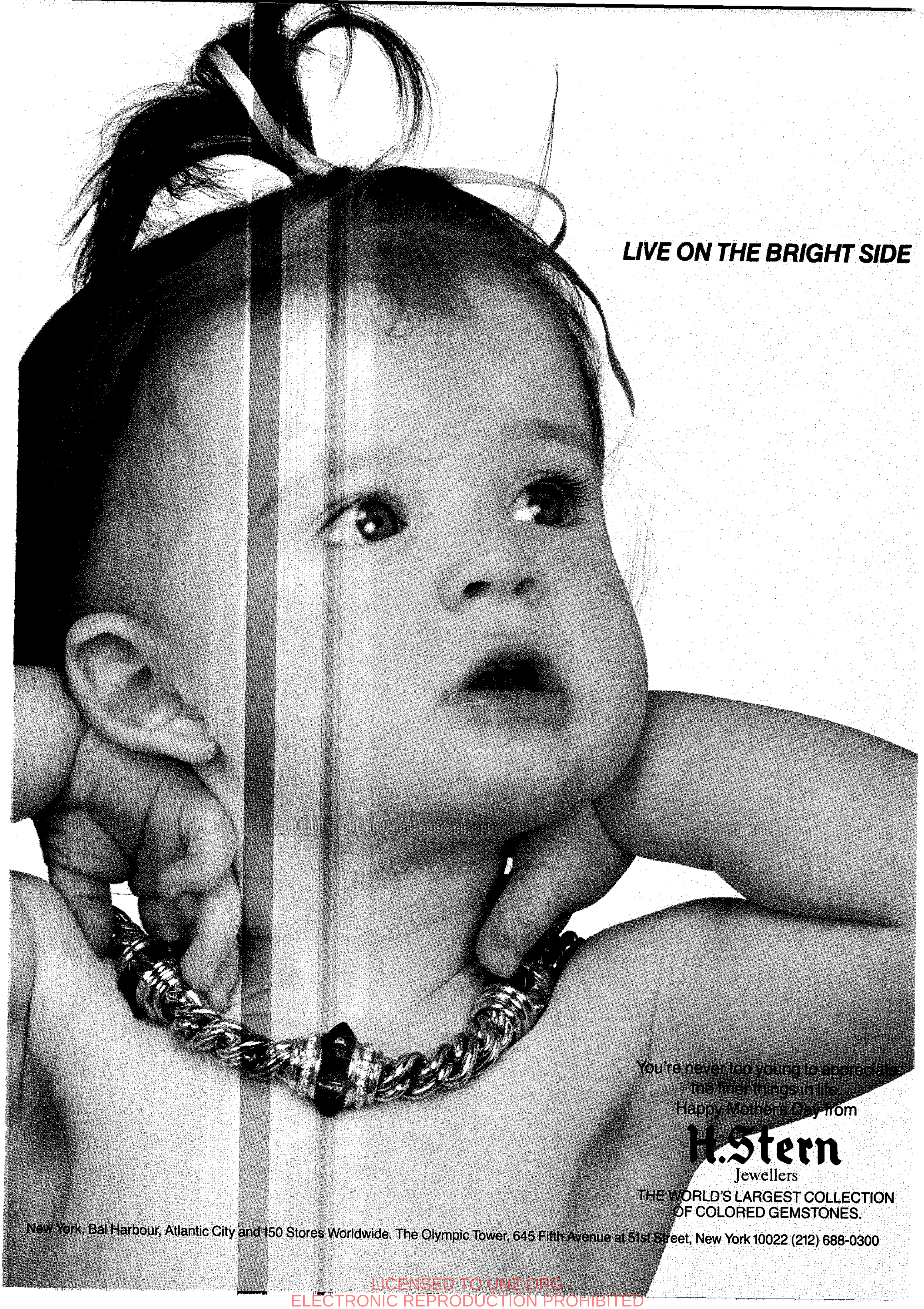
SHANA ALEXANDER'S "THE CASE FOR Jean Harris" [April 7] deserves high praise. Alexander has not sentimentalized Harris, which would be to trivialize her, but has given us a glimpse of the heights that a sufferer can reach. She has directed the thinking of all of us to the meaning of justice. Surely Governor Cuomo can see that Jean Harris has suffered enough.

Sara Hickman
Milford, Ohio

I WOULD LIKE TO CLARIFY SOME OF THE statements made by Shana Alexander in her article about Jean Harris.

First, my husband, Bill Riegelman, was never a friend of Herman Tarnower's, even though their lockers at the Century Country Club were next to each other. Nor was any other member of the firm Fried, Frank, Harris, Shriver and Jacobson a friend of Tarnower's.

Second, Alexander states that Michael Kennedy took on the Harris appeal *pro bono*. The original trial cost the Fried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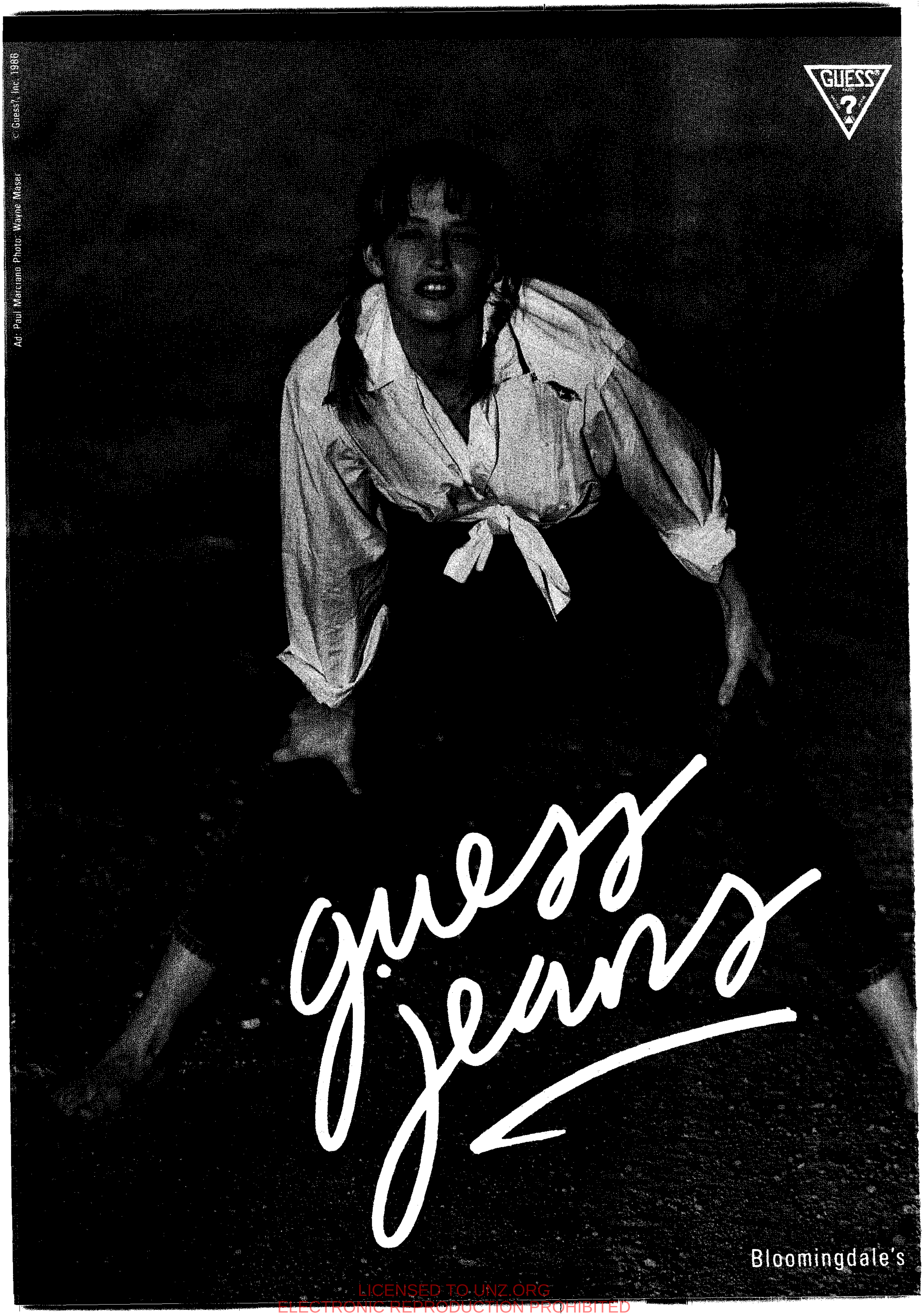
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Third, Jean Harris was determined to prove that she did not intend to kill Tarnower, and so repeatedly overrode my husband when he counseled her to use the defense of extreme emotional disturbance.

My husband visited Harris every week in prison until he died, in August 1984. At that time, Harris suffered a heart attack and said she had lost the best friend she ever had.

I feel strongly that Harris no longer belongs in prison. I visit her from time to time and know that she will be a force for good in the community when she is released. Harris has many good friends, and every effort will be made to obtain clemency when the time is right.

Rosalind Riegelman
White Plains, N.Y.

IT IS NOT NECESSARY TO CONCUR WITH Shana Alexander's assessment of the trial of Jean Harris to agree with her that Harris should be released from jail. I, too, was in court throughout Harris's trial, but I do not share Alexander's opinion that Harris was unfairly tried. What was wrong, gravely wrong, was the strategy of her defense. In effect, her counsel undertook to prove that Harris was too much a lady to be guilty of murder. The jury did not believe this.

From the evidence presented at her trial, it was plain that when Harris shot Herman Tarnower she was in a state of extreme mental and emotional disturbance. Although the law provides for a defense on just such grounds, her counsel did not avail itself of this provision. In an interview with her lawyer, Joel Aurnou, shortly before the trial, I inquired whether he would be offering a psychiatric defense. His reply was that Harris wouldn't permit it; she had told him that she couldn't bear even a night in a psychiatric facility. Harris's lawyers bear responsibility for having heeded her wishes. They should have insisted that she accept their strategy or seek other counsel.

Also, the defense bears responsibility for refusing the lesser charge of manslaughter that was offered them, and for having forced Harris to be judged on the charge of murder in the second degree.

But if Harris had a fair trial, which leaves little ground for appeal, surely there are grounds for compassion. No personal or social purpose is being served by Harris's imprisonment for what may be the rest of her life. We cannot suppose that she is in jail to safeguard us; therefore, we must suppose that she remains in jail for punitive reasons. But who, having followed her case, can fail to believe that she has already been more than suf-

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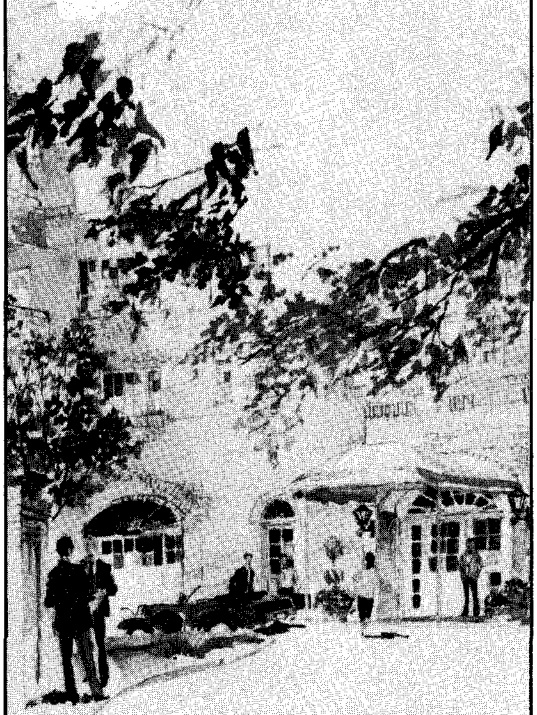

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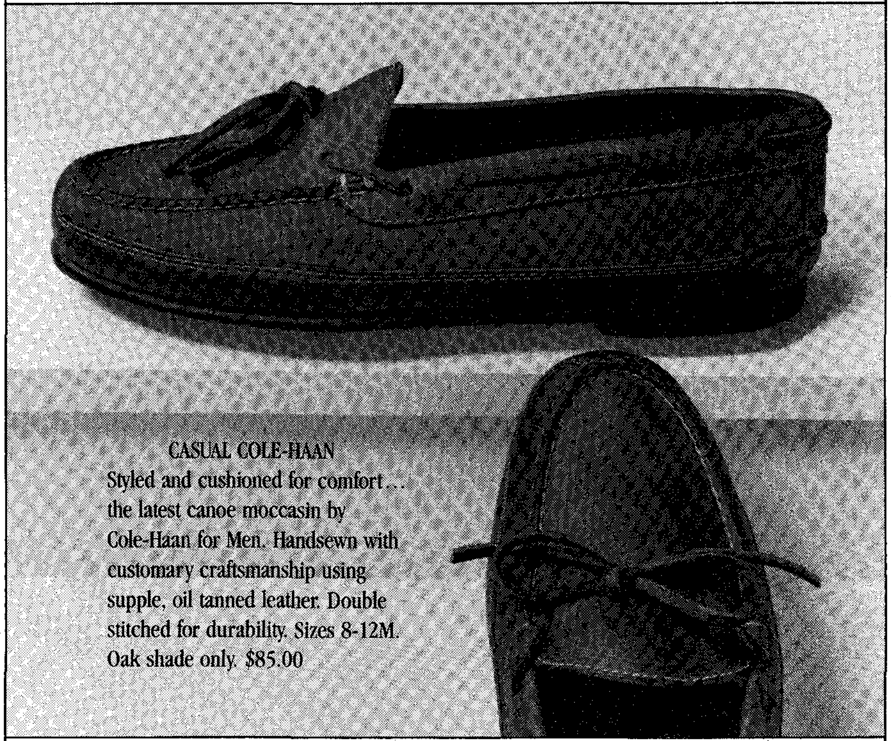

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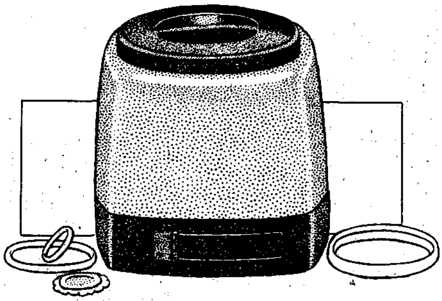

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Photo: Portnoy/Shung

ficiently punished? The only way tha Harris can be released before the completion of fifteen years of her prison term is for the governor to grant her clemency. All of us should now appeal to Governor Cuomo to exercise this power of his office.

Diana Trilling
Manhattan

SHANA ALEXANDER'S ARTICLE ON JEAN Harris ignored nearly every fact that contributed to Harris's conviction. First Harris sends Herman Tarnower a vituperative letter, then she drives hundreds of miles to "commit suicide" in his presence. She pumps three or four bullets into him, receives only minor injuries during the struggle, makes no attempt to shoot herself afterward, doesn't phone for an ambulance or the police, doesn't ask Tarnower's servants to help her victim, grabs her fur jacket, flees the house and is arrested.

Perhaps Alexander's next article will reveal the truth about the shooting of Abraham Lincoln: John Wilkes Booth, despondent over a failed screen test at MGM for the role of Rhett Butler in *Gone With the Wind,* tried to shoot himself. President Lincoln leaped at the gun, to save Booth, taking a fatal round in the cranium during the struggle. Booth, horrified, then attempted to plunge to his doom on the stage of Ford's Theater. Succeeding only in breaking his leg, he made still a third attempt, by riding full tilt down a dark Virginia road, hoping to decapitate himself on the overhanging branches. But the Government Printing Office had pruned the trees only days before, in order to provide pulp for the printing of Internal Revenue Service Form 1040. Booth was later shot, a tragic victim of circumstances.

Peter L. Stevens
San Francisco, Calif.

No Discount at Herald Center

MICHAEL HIRSCHFELD, WHO HAS TWICE been rejected in his bid for exclusive broker's rights at Herald Center, is now making a mini-industry out of knocking the project. We regret that *New York* has uncritically repeated his latest effusions ["Intelligencer: Deep Discount on Herald Square," by Jeanie Kasindorf, March 17], especially since they fly in the face of our successful holiday season.

Hirschfeld no doubt believes that the collective wisdom of Ann Taylor, Brookstone, Charles Jourdan, and the rest of our 70 retailers (not to mention Harrods's offer to buy Gimbels 33rd Street) fills but a thimble compared with his immense sagacity. Can the rest of us do anything but shake our heads at such brazen self-promotion?

David Wilkenfeld
Retail director, Herald Center
Manhattan

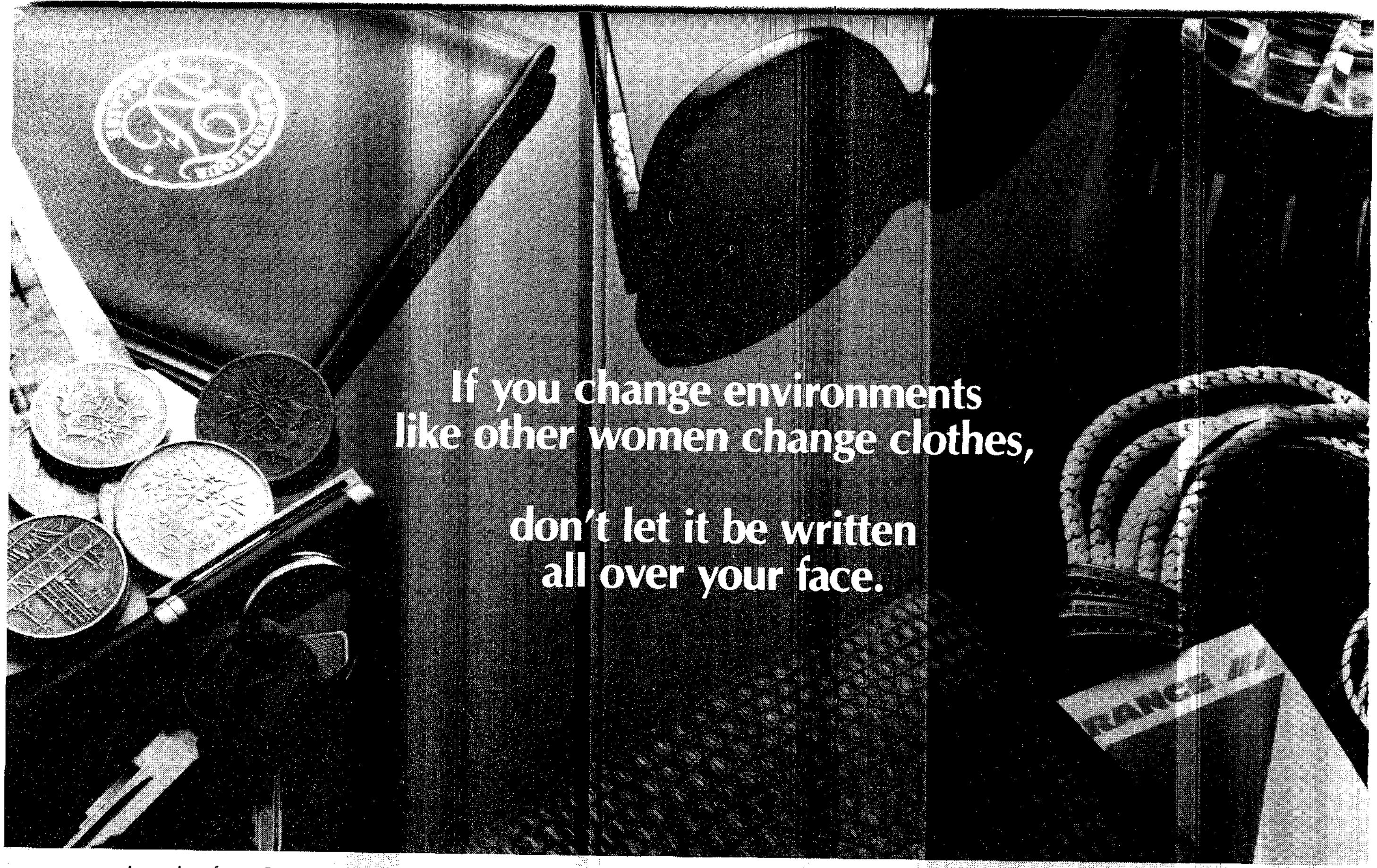
"...I used to love going to the games, every minute of them. All I'd have to do is go to the window with my husband and say, 'I want two seats. I'm Babe Ruth's sister.'"

Mary Ruth Moberly
People, September 16, 1985

The sporty side of People weekly.

© 1986 Time Inc.

Mike Butler



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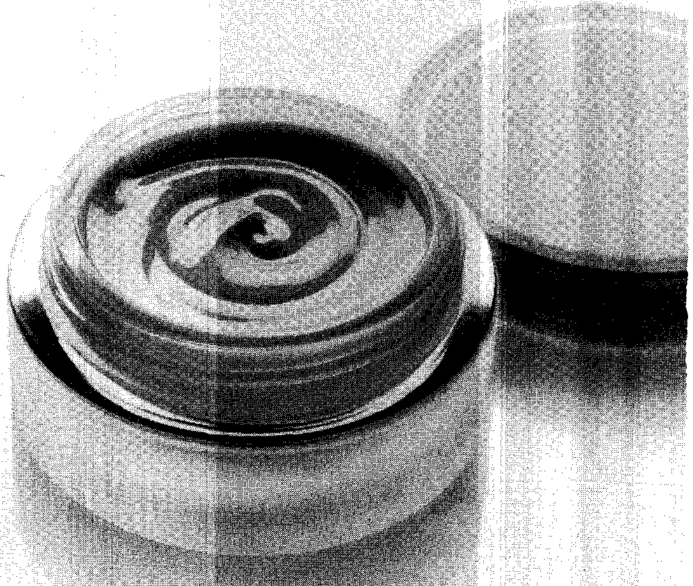

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NEW YORK

INTELLIGENCER

BY JEANIE KASINDORF

WOODY CHANGES FOCUS...THE WEST SIDE GROWS UP...A HOUSE FLAP IN THE HAMPTONS

NEW TOWER FOR YUPPIE CENTRAL

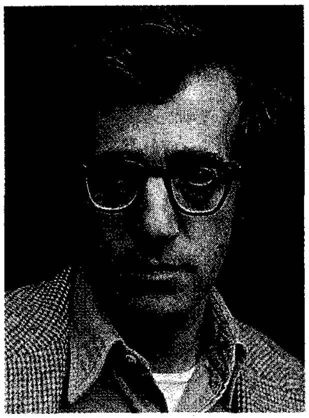
Developers William Zeckendorf Jr., Stanley Stahl, and Peter Malkin plan to build a residential high rise on the northwest corner of Broadway and 72nd Street, the crossroads of the Upper West Side. Malkin, who bought the Empire State Building with Harry Helmsley in 1961, says the partnership paid $21.3 million for the site, which comprises two thirds of a block.

Malkin says it is too early to discuss plans for the building, which won't be under construction until 1988, when commercial leases on the block expire. But local community-board members are already gearing up for a fight. They say they expect the developers to try to buy air rights from Rutgers Presbyterian Church, which is adjacent to the property, and transfer them to the high rise. Malkin says it would be impossible to use Rutgers Church air rights. But city-planning officials say there might be some circumstances under which the developers could build a tower using the church's air rights.

WOODY ALLEN: I AM A CAMERA?

Is Woody Allen putting the Woody Allen–like character in his next film behind the camera instead of in front of it? That's the word leaked by one actor in the film, who believes the movie has been shot entirely through the eyes of the main character. The film, listed in *Variety* as "Untitled Woody Allen Movie, aka The Fall Project 1985," stars Mia Farrow and Dianne Wiest and finished shooting in early March.

The tattletale cast member says the film is a look at the 1930s and 1940s world of radio, seen through the eyes of a Brooklyn boy who spends his whole childhood listening to radio, then becomes a radio writer. As far as the actor can tell from the pages of the script he has read, the audience may never see the Woody Allen character. The actor believes the character will only be heard, while the camera records events as he sees them.



ALLEN

HANDS ACROSS SHUBERT ALLEY

The second wave of "Hands Across America" hoopla will hit New York next week. On May 6, Lily Tomlin, Glenn Close, Cleavon Little, and cast members from *The Mystery of Edwin Drood, Cats,* and *A Chorus Line* will stage a lunchtime rally in Shubert Alley, at 45th Street, while volunteers sign up people for spots on the cross-country human chain.

The rally is the work of *Ain't Misbehavin's* co-author and associate director, Murray Horwitz, and Tomlin, a national co-chairwoman of "Hands Across America." They have also signed up Mike Nichols, Manny Azenberg, Neil Simon, and Stephen Sondheim to encourage New Yorkers to join the May 25 campaign to help the country's hungry and homeless.

TOMLIN

SLIM HOPE FOR ANTI-GAY PLOY

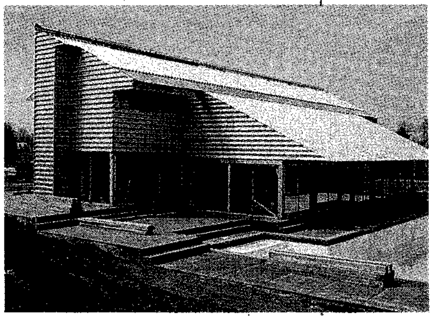
Aides to Corporation Counsel Frederick A. O. Schwarz Jr. have told gay leaders they believe a Republican-sponsored referendum on the city's new homosexual-rights law will be difficult to get on the November ballot. The

'JAWS' IN THE HAMPTONS

The Hampton Jitney set will be happy to know there's a classic contretemps awaiting them this summer: the case of the stainless-steel house. A homeowner on Fairfield Pond Lane in Sagaponack is up in arms about a new house that the locals have nicknamed Jaws, because its entire exterior is covered with corrugated stainless steel.

The house was designed by Manhattan architect William Gleckman, who says he wanted to create "a glittering palace like the tenth-century palace of Ismail the Samanid I saw last summer in Bukhara in Soviet central Asia." The 4,500-square-foot house, which Gleckman and his partner, Rodney Ryan, a Southampton gastroenterologist, have put on the market for $750,000, has interior walls of cedar and floors of polished black concrete. A twenty-foot-wide pool that wraps around three sides of the house was inspired by the reflecting pool at the palace.

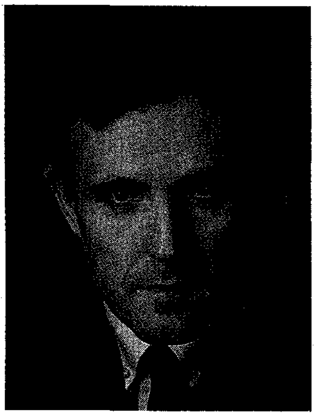
"It's completely alien to the neighborhood," complains real-estate developer Albert Bialek, who lives next door. "The reflections from the house are blinding. In one spot on Daniels Lane, they're actually a traffic hazard. I've spent $15,000 planting trees to cut the glare, and now people are warning me that the sun's rays bouncing off the steel may burn the trees." Bialek and Councilman George Stavropoulos have brought the issue before the town's architectural-review board.



THE SCOURGE OF SAGAPONACK?

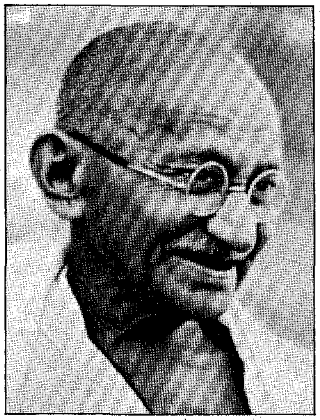
Photographs: top, Brigitte Lacombe/Gamma-Liaison; center, Erica Lansner; bottom, Paul Harris/Outline.

GANDHI'S NEW HOME...THE QUO VADIS PHOENIX...ALBANY SPOOFS CUOMO...BELUSHI REDUX



GIULIANI

THE OLD *SNL* CREW



GANDHI

reason: Under state law, voters may try to amend the City Charter with a ballot referendum, but they may not try to amend the city administrative code.

The New York archdiocese and Republican and Conservative party leaders have said they will place such a referendum on the November ballot—to try to reverse the gay-rights law and to attract voters for Republican gubernatorial candidate Andrew O'Rourke. But Schwarz's deputy, Jeffrey Friedlander, whose office would have to advise the city clerk on the referendum before it could be placed on the ballot, says he doubts it would stand a legal challenge.

"There's very little precedent on this," he says, "and it depends, of course, on how ingenious the authors of the referendum might be. But I doubt that the law that permits you to change the City Charter by referendum is intended to allow people to change a civil-rights law."

……

FIRST THE FILM, NOW THE STATUE

Mahatma Gandhi may soon find a home in Union Square Park. Yogesh Gandhi, great-grandnephew of the Hindu leader, has persuaded Indian-born Mohan Murjani, the man who gave the world Gloria Vanderbilt jeans, to donate $500,000 to erect a statue of Gandhi in a city park.

Parks commissioner Henry Stern and Gandhi, who lives on Staten Island, have been seeking the right spot. They think they've found it—in Union Square Park, where debaters and free-speech orators gathered in the 1930s. "We haven't made a decision," Stern says, "but a park devoted to free speech would seem to be perfect."

A *HAUTE* REBIRTH FOR QUO VADIS

One of the *grandes dames* of New York restaurants may live again. Quo Vadis, the haute cuisine East 63rd Street restaurant that closed in 1985, will be reopened on the same site by John Schumacher. He's the former chairman and CEO of Bonwit Teller who left the store in 1977 after a dispute over the money he had spent to build and decorate a lavish Park Avenue triplex. Schumacher, who also owns La Colonna, on West 19th Street, says he hopes to be open by May 12.

……

THE CUOMO-TORCHE 'CAMPAIGN'

Reporters and politicos in Albany are so impatient with Governor Cuomo for his failure to name a running mate for the upcoming gubernatorial race that they've decided to name one themselves.

This week, they're staging an evening-long "nominating convention" at Anthony's Park Plaza, a local hangout. After a $1.98-and-$2.98-a-seat dinner, they will nominate a 74-year-old labor lawyer and lobbyist, Charlie Torche, otherwise known as "a veteran Albany hanger-on," for lieutenant governor.

Anthony's will be decorated with Cuomo-Torche "Dream Ticket" posters and campaign buttons, and the Torche campaign committee slogan: "Honesty Is No Substitute for Experience." By last week, Governor Cuomo had still not accepted an invitation to attend the event.

……

OUT OF THE FILES— A NEW BELUSHI SKIT

Saturday Night Live devotees will soon be able to see a sketch written, but never performed, by John Belushi and Chevy Chase in 1975, before they debuted on NBC. National Lampoon chairman Matty Simmons recently uncovered the skit—written for the "National Lampoon Radio Hour" by Belushi, Chase, Christopher Guest, and Stephen Collins—and is including it in *National Lampoon's Class of '86*, which previews at the Village Gate on May 16.

The sketch, in which a string of celebrities announce they are "coming out of the closet," satirizes attitudes toward homosexuality. It was never performed because it was considered too controversial for the airwaves.

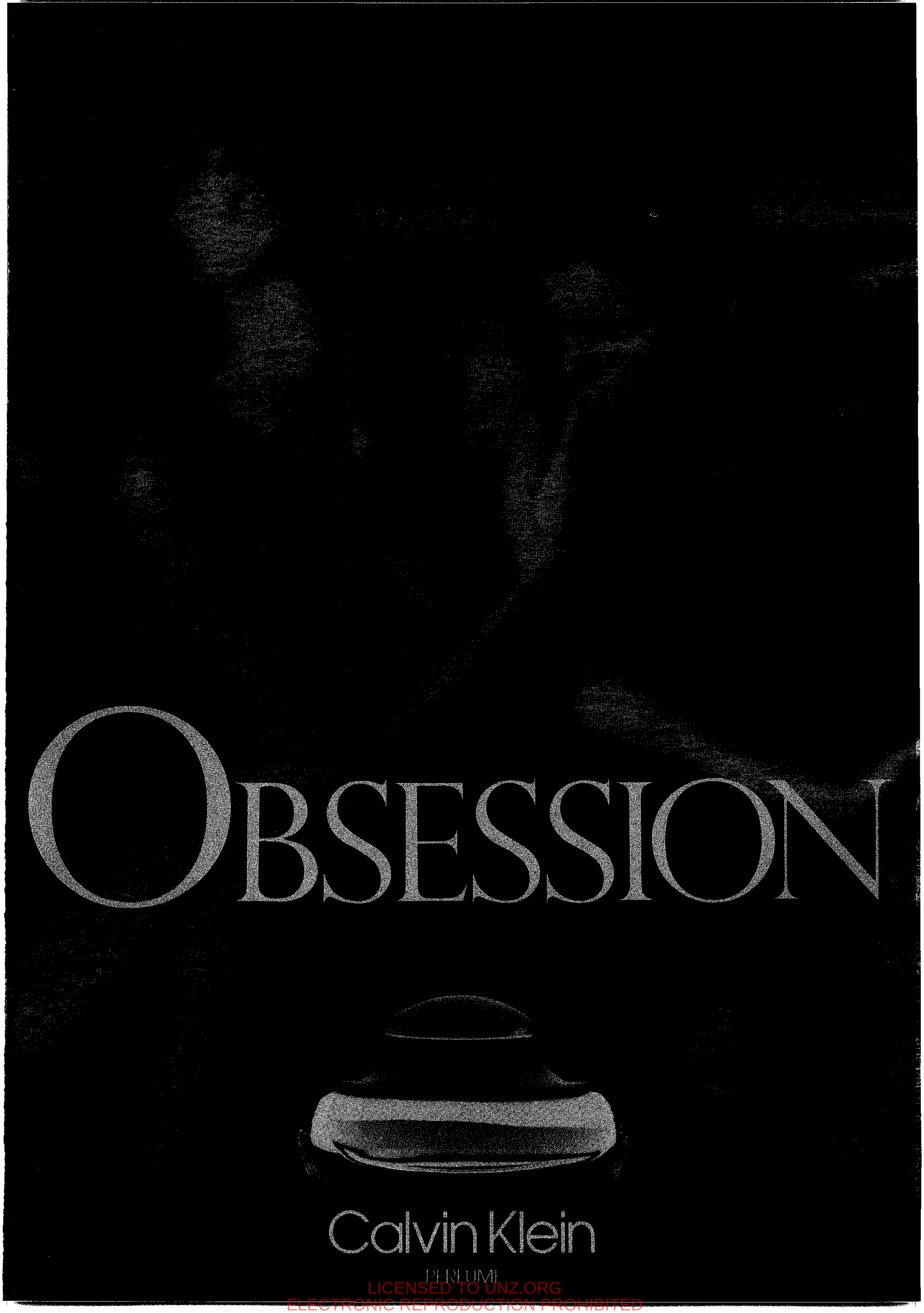
……

GIULIANI'S 'HOUSEKEEPER' KNOWS BEST

U.S. Attorney Rudy Giuliani's mother was not at all pleased when the New York *Times* last week misidentified her as the "housekeeper" who answered the phone at the Giuliani residence. Not because of what it meant to her reputation, but what it might mean to her son's.

The *Times* was trying to reach Giuliani on a Sunday afternoon in connection with the story that Donald Manes may have met with the FBI the evening of June 9, before he first tried to commit suicide. When the *Times*'s Jane Gross could not reach Giuliani, she reported that "a housekeeper" said he was attending a wedding. On Monday, Mrs. Giuliani, who had been baby-sitting for her three-month-old grandson, Andrew, when the *Times* called, saw the story before her son did. "You have to ask them to print a retraction," she told him. "If people think you're rich enough to have a housekeeper, they'll start investigating you."

Photographs: top, Yvonne Hemsey/Gamma-Liaison; center, Jonathan Becker/Gamma-Liaison; bottom, Bettmann Archive.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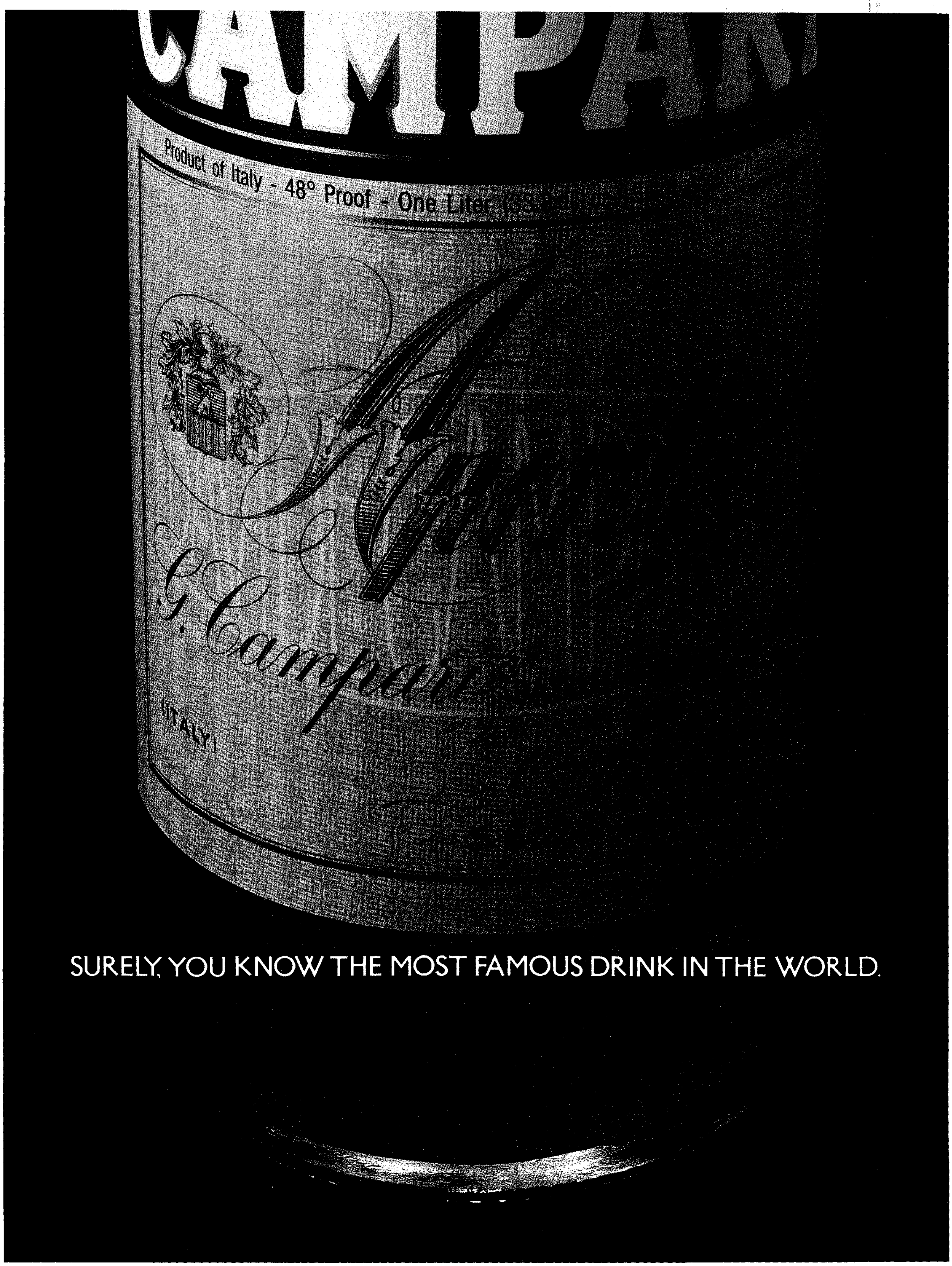

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The Bottom Line/Dan Dorfman

GEMS IN THE JUNK

Low-Grade Bonds Boom

THOSE MUCH-MALIGNED JUNK BONDS—the high-yielding, low-grade debt instruments that have taken such a rap lately—could be one of the hottest market plays for the rest of 1986.

Despite the risk that some of the companies issuing junk bonds could fail to meet their debts or even go into bankruptcy, junk-bond sales are ballooning. The reason: the big yields they offer in a time of rapidly falling interest rates. Junk bonds yield an average of 13 percent, with some of them paying much higher rates, depending on the financial risk. In contrast, money-market funds yield only around 6.4 percent. Long-term Treasury bonds pay about 7 percent. Dividends on the highest-quality corporate bonds (Triple A) run in the 8 to 8.25 percent range.

Therefore, investors can get as much as 500 to 600 more basis points (or an extra 5 to 6 percent) on their money for taking a risk on a junk bond. On selected issues, experts tell me, the return in one year could run as high as 20 percent—or even 40 percent in some cases.

Junk bonds are generally issued by below-investment-grade companies and involve greater-than-normal financial risk. Surprisingly, the issuing companies have a bankruptcy rate of less than 1 percent. Roughly 95 percent of all junk bonds are subordinated debentures—they are junior to a company's bank debt. Therefore, the finances pledged by the junk bonds are not necessarily available to the bondholder. (In the past, in instances of bankruptcy, junk-bond holders are estimated to have received 40 to 50 percent on their money.)

Junk bonds are backed by the cash flow, earnings, or assets of the issuing company. Recently, to lower interest payments or to encourage lagging sales, some junk-bond issuers have been pledging higher amounts of their assets.

For example, TWA, Eastern Air Lines, and People Express have issued debt instruments that pledge their aircraft. Gold, silver, oil, real estate, and railroad equipment are also being used by various companies to help back certain loans. In cases in which physical assets are pledged, bondholders may get first crack at them in a bankruptcy.

Whatever the buying enticement, though, it is clear that the public and more pros are gobbling up junk bonds. Mutual-fund assets of high-yielding, low-grade bonds totaled about $14 billion last year, nearly double the $7.2 billion of 1984, according to the *Mutual Fund News Service,* a San Francisco–based monthly newsletter that tracks the mutual-fund industry. Editor Reg Green says that if the current pace continues—and right now there's no letup in sight—"we could see a doubling again in '86."

"People got used to double-digit returns in the period of high inflation, and they're still looking for them," he says.

Drexel Burnham Lambert, which introduced junk bonds in 1977 as a way for medium-size, growing companies to raise needed capital, figures today's total junk-bond universe at about $90 billion. The brokerage firm estimates that 75 percent of that total is from original junk-bond issues. The other 25 percent is from once-higher-rated bonds whose debt ratings have been downgraded because of financial problems. A number of top brokerage firms have entered the junk-bond business, but it's estimated that Drexel Burnham still accounts for the lion's share of the offerings—about 60 percent. James Balog, vice-chairman of Drexel Burnham, expects that the junk-bond market will double over the next three to five years.

One of the savviest junk-bond players is Talton "Tally" Embry, president of New York–based Magten Asset Management. The firm manages $500 million and also runs Venture Income +, which was the country's top-performing high-yielding mutual fund last year. Focusing on junk bonds, it had a gain of 30 percent. Since 1978, Embry's firm has outperformed the market and has never had a down year.

One of Embry's current favorites is Storage Technology, a onetime high-tech highflier that filed for Chapter 11 bankruptcy proceedings in October 1984. With the intense competition in the technology sector and the sluggish economy, few investors want to hear about the company. Embry, though, has bought a number of Storage Technology bonds that mature in the year 2001. The bonds carry a 9 percent coupon (the annual interest), but this payment has been scrapped because of the company's financial problems. As a result, the bonds sell for just $500, a 50 percent discount from their $1,000 face value.

Embry figures these Storage Technology bonds have a good shot at returning 20 to 40 percent on investments over the next year. He expects the company to come out of bankruptcy, and he says that it has a lot going for it—such as a recent profitable quarter, about $200 million in cash, a tax-loss carryforward of around $400 million, and the prospects of a meaningful turnaround when things pick up in the technology field. He expects the company to replace the bond with a package of securities worth $600 to $700, thus yielding his projected 20 to 40 percent gain.

Another favorite is Western Union Telegraph, which owns most of the assets of Western Union (chart). Maturing June 15, 1991, the bond costs $1,000 and offers an annualized yield of 16 percent based on the life and price of the bond; in Wall

SHOOTING FOR DOUBLE DIGITS

Eleven Top Picks in Junk Bonds

Company	Price	Coupon*	Maturity	Yield to maturity**
Beatrice Companies	$1,030	12.75%	4/15/2001	12.3%
Long Island Lighting	1,010	11.875	4/15/2015	11.8
LTV	960	13.875	12/1/2002	14.5
Navistar International	1,190	18	12/15/2002	14.9
People Express	1,000	14.375	4/15/1996	14.4
Tesoro Petroleum	920	12.75	3/15/2001	14
Texas Air	1,050	14.25	2/15/1993	13.1
Turner Broadcasting	1,040	14	3/15/1993	13.1
Union Carbide	1,110	15	1/31/2006	13.4
Valero Energy	1,040	16.25	11/15/2001	15.5
Western Union Telegraph	1,000	16	6/15/1991	16

* Annual interest.
**Annualized yield based on life and price of the bond.
SOURCE: Magten Asset Management, New York.

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Street lingo, that's called yield to maturity. Western Union has been in trouble for some time, but the company is attempting to restructure its finances. Eventually, this bond may be exchanged for a new bond with an 11.5 percent coupon; the interest, though, will probably be paid in common stock rather than in cash. In November 1990, the interest rate will be adjusted, causing the bond to go to par ($1,000). In addition, the bondholders will receive 29 common shares of Western Union (selling at 6⅝ at press time). Embry calculates an average 18 percent annual yield between now and 1990.

"There are lots of good values around," says Embry. "All you have to do is pick your merchandise with care and diversify."

That's also the thinking of New York–based Solomon Asset Management, the country's largest manager of low-rated bonds for pension accounts. The company, which has $1.6 billion under management, expects to buy about $400 million in junk bonds this year, a big jump over last year's $300 million.

Gerald Unterman, vice-president and portfolio manager, estimates that close to $20 billion in junk-bond offerings will be issued this year, versus $17.5 billion a year ago. Unterman acknowledges the risk inherent in such bonds, but he insists that "there are values galore; you've just got to be smart and selective." In fact, Unterman argues that "investors are being overpaid for the risk, which is being overplayed in the marketplace"—given the tiny rate of junk-bond failures.

Unterman sees several possible developments that he thinks could help these bonds. First is an improved economy, which would enhance the financial strength of the companies, in turn boosting the bond prices. Another is improved credit-agency ratings, which would boost prices even more. Unterman also thinks interest rates are at or near their bottom, which could lead to a narrowing of the spread between rates for the junk and quality bonds. Normally, the spread between junk bonds and long-term Treasuries runs about 300 basis points. Unterman's advice: Lock up those 500-point spreads now.

Unterman sees many junk bonds easily throwing off a total return (yield, plus capital gains) of more than 20 percent over the next twelve months. Among his favorites are: Storer Broadcasting 10 percent bonds ($745), yielding 14.05 percent to maturity (May 15, 2003); Pantry Pride 14.375 percent bonds ($1,100), yielding 12.6 percent to maturity (July 15, 1997); and McLean Industries 14.25 percent bonds ($906), yielding 15.5 percent to maturity (October 1, 1994).

"We're in one of those rare periods when lots of junk bonds are a steal," concludes Unterman. "And why should anyone pass up a license to steal?" ▬

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Work Phone (   )__________

IT'S YOUR CITI℠

CITIBANK®

7701 A CITICORP COMPANY

On Madison Avenue/Bernice Kanner

RUSSIAN REVOLUTION

Soviet Strategies

IS IT BECAUSE THE RUSSIANS ARE SO EASY to spoof that they have become the latest trend in the capitalist world of commercials? Increasingly, American advertisers are using Soviet stereotypes—jowly faces and portly physiques, shapeless clothing and strident political banners—to demonstrate the benefits of their products and the freedom of choice they represent. Rambo-ism is all the rage.

Midas Muffler, Miller Lite, Meister Bräu beer, and the Maryland State Lottery are all making sport of the Soviets—strangers and enemies at whom it is safe to laugh—to sell themselves. So are Wendy's, the fast-food chain; RC cola, the third-place cola contender; Highland Superstores, an appliance chain; Goldstar Electronics, a manufacturer of appliances; Daffy's, an off-price fashion chain; Management Science America, a computer-software manufacturer; and MTV, the music-video channel.

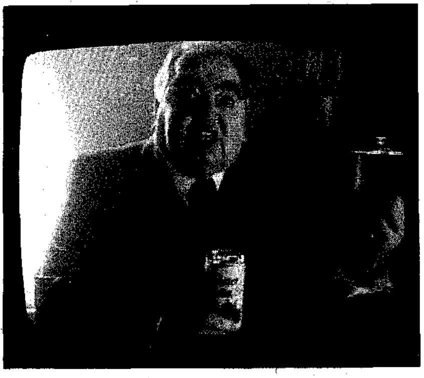
Some say the spots are cashing in on the resurgence of national pride, just as Hollywood has done with such movies as *Red Dawn, Rocky IV,* and *Rambo.* Others think they've cropped up because of a renewed awareness of Russia stimulated by the media coverage of its new leader.

Critics call the spots Red-baiting and claim that they—like our raid on Libya—will freeze up East-West relations, which had thawed during the Reagan-Gorbachev talks. Wendy's fashion show—in which a Rubenesque Russian lumbers down a runway in a shapeless shift that is presented as "dayvear," "eveningvear" (accessorized by a flashlight), and "schvimvear"—prompted more than 100 letters complaining that it unnecessarily insulted a country with which America was trying to cultivate a friendship. Wendy's shrugs off the criticism, noting that virtually every funny spot it ever created provoked an angry reaction. "Some people thought that 'Where's the Beef?' insulted older people," says Cliff Freeman, executive vice-president at Dancer Fitzgerald Sample and creator of those commercials as well as the Russian one.

The Soviet spot "seemed like such an obvious idea," says Freeman. "Our strategy was that at Wendy's, you can always get a lot of choices, that having no choice—as at other fast-food chains—is not fun. What could make that point better than a contrast with a situation where there are no choices?" (Wendy's also ran, though only briefly and not on network TV, a spot in which a Russian man tries to decide which of two Soviet-made cars to buy—"the Zidt or the Volga." Though the salesman assures him that the cars are different, neither of them can figure out which is which.)

RED SALES: *Midas Muffler's "Russian" . . .*

. . . comedian Smirnoff for Miller Lite . . .



. . . Meister Bräu's enraged "diplomat" . . .

. . . and Wendy's spoof of Soviet styles.

Midas Muffler has just started showing a commercial with a similar strategy. It opens in what looks like Red Square—a snowbound traffic circle crowded with identical cars and flanked by buildings draped in huge red banners. "In some countries, if you need a new muffler, it's easy," says a voice-over. A somber chorus intones "No-o-o choice." "But in America," the narrator continues, "it's different. People want high-performance mufflers, long-lasting mufflers, economic mufflers." The "Russian" who discovers Midas—straight from central casting with the requisite fur hat and exaggerated accent—says, "It pays to get choice," then envelops the Midas man in a bear hug.

Other spots contrast Russian dourness with American conviviality. Miller Lite plays on Soviet sobriety to highlight the good times associated with the beer. "When I come to America, I discover many vonderful tings—blue jeans, unopened mail, and Miller Lite," says the Russian comedian Yakov Smirnoff. "When I tasted this Lite, I said to myself, 'Vat a country!' " Then Smirnoff notes that in America, "you can always find a party. In Russia . . . party finds you."

In a radio spot for Goldstar Electronics, Ambassador Grunitsky, accompanied by a translator, sets out to purchase a VCR. The salesman recommends a Goldstar—a "state of the art" brand that "actually costs less than famous brands." The ambassador is delighted: "Hotsky, totsky, Goldstarsky for lessky. No kiddingsky?"

Other parodies take their cue from *Ninotchka,* the 1939 movie in which a glum Bolshevik envoy (played by Greta Garbo) succumbs to the temptations of Parisian freedom, champagne, and silk stockings. In a commercial for Highland Superstores, a fat Soviet sailor tells a salesman, "Ve require jumbo savings, oh boy." He and his friends get just that; they stock up on stereos and return to their ship to celebrate, but discover that "Plotchny" is missing. The lure of the goods has proved too much for Plotchny—who's gone back to the store.

The Maryland lottery has built a commercial around two Soviet cosmonauts who activate their "Lottosky Machinsky" as their spaceship hovers near Baltimore, and dream of winning the state lottery:

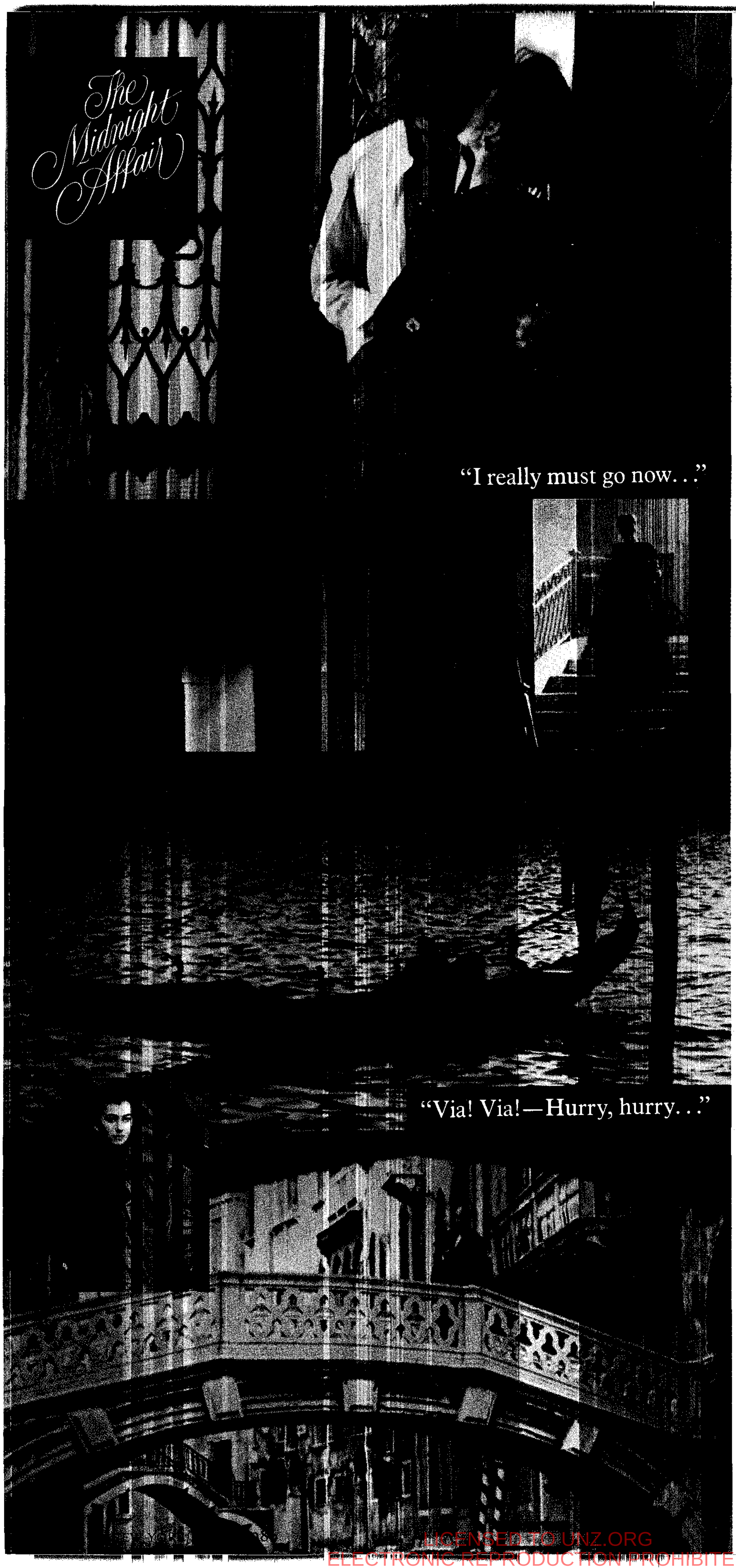
Photographs by Donal Holway.

This is where a new definition of tradition begins…with the esquires of today.
For them, Movado has created the Esquire Collection…

ESQ.
MOVADO

Individualistic, the Esquire Collection is Swiss hand-crafted with fine leather straps.
Water-resistant, quartz accurate, a contemporary concept of a classic that re-defines tradition. Priced at $195.

SAKS FIFTH AVENUE


The Midnight Affair
"I really must go now..."
"Via! Via!—Hurry, hurry..."

"American girlskis, Cadillacskis, Mercedes-Benzskis, and Rolls-Royceskis."

In a Meister Bräu commercial, a diplomat from "an unnamed foreign country" explodes in rage upon discovering that the beer purchased by Comrade Petrinko is not an "expensive capitalist beer" but rather one that "only tastes expensive," Meister Bräu. "Vat he doing with money he says he spends on beer?" Cut to Comrade Petrinko in a car showroom, asking for a "beeg American automobile with tail fins."

A print ad for Management Science America features seven head Reds lined up in front of a huge red banner sporting a portrait of Lenin. It is but one of several concepts used to make the software system "seem bigger than life and highlight its importance," says Robert Schmidt, president of Levine Huntley Schmidt & Beaver, MSA's ad agency. SOMETIMES THIS ORGANIZATION GETS OUR GOVERNMENT'S INFORMATION FASTER THAN OUR GOVERNMENT, reads the headline. The copy: "In the interests of detente, when a high official of their government requests information from a high official in our government, they usually get it. And quickly, too. Unfortunately, if you're not the President of the United States, but merely work for him, you can wait forever before you get the information you need. You're left playing catch-up because there's never been a standardized software system." Until now, of course.

MTV has a didactic fur-hatted Russian declare the music channel "capitalist swill. They take stupid rock 'n' roll and make idiot little films," he sputters. The surly Soviet is "one of many oversized, exaggerated characters who just don't get MTV," says Dale Pon, president of the entertainment division at the Lois Pitts Gershon Pon/GGK ad agency. Other spots use a stiff businessman, an anti-rock fanatic, and a Fidel Castro lookalike to "make the point that MTV doesn't appeal to everyone," says Pon. "We pick these characters carefully. We couldn't use, say, Qaddafi. He came up, but we thought better of it a second later."

RC cola uses a Soviet theme to make the point that RC is worth going out of your way for. In one crowd scene, Politburo types stand before a banner with Lenin's portrait that's flanked by logos of Coke and Pepsi. The scene shifts to a snowbound cabin in Siberia, where a lot of partying and quaffing of the forbidden third cola is going on. But the party is interrupted by the police—the revelers have gone out of their way for the taste of RC, but not far enough.

"We were dealing with the concept that two big guys almost have a monopoly on cola in this country," says Fred Massin, senior vice-president at Dancer Fitzgerald Sample and the man in charge of creative work on the RC cola account.

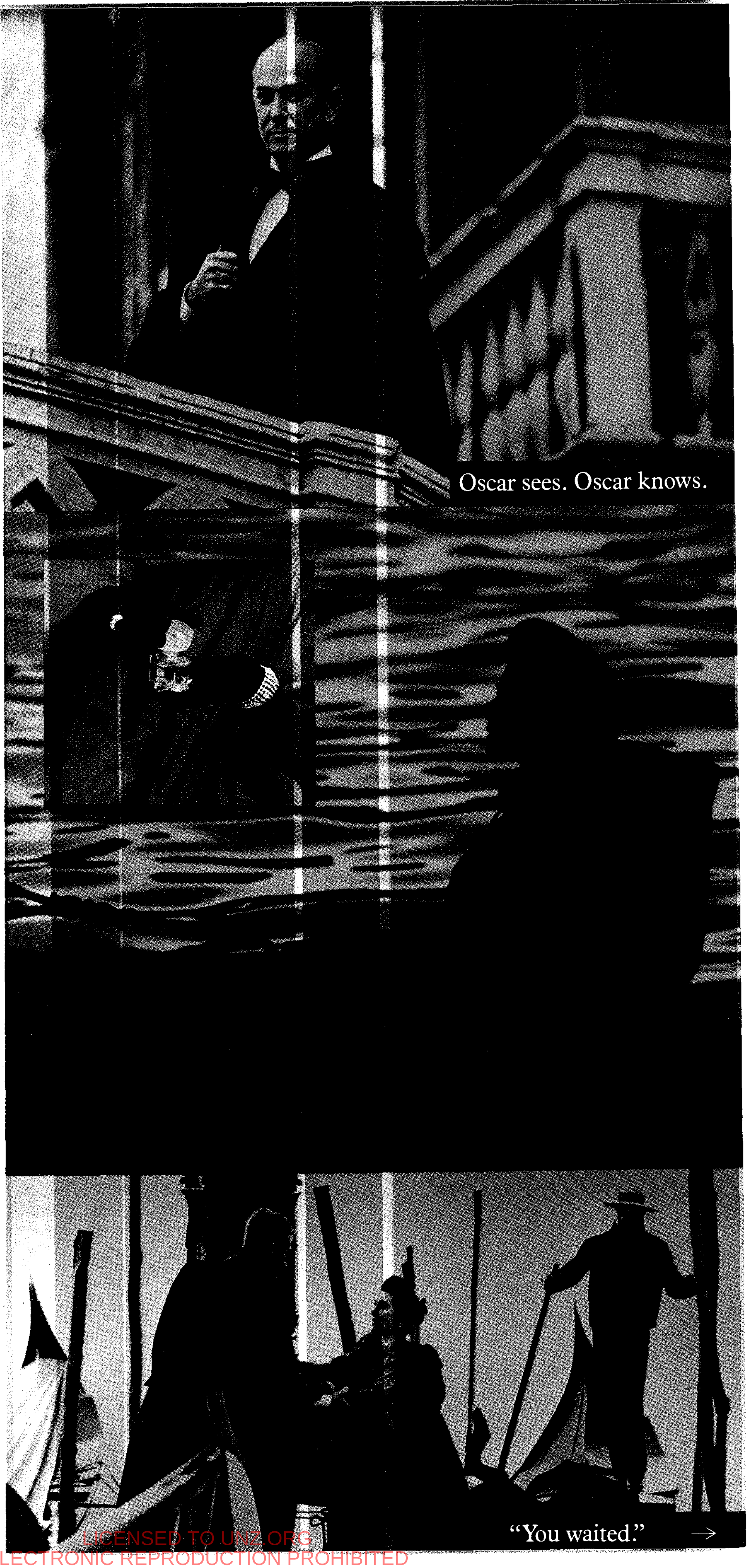
His boss, Stanley Becker, "came running into my office waving his newspaper with the report that Coke had signed a contract to distribute in the Soviet Union," says Massin. "We had known that for 25 years, Pepsi had been the sole distributor there, but now Coke had muscled in and carved up the turf. We put two and two together—and came up with the parody."

In trying to woo a wealthier clientele, Daffy's, the New Jersey-based clothing chain, began featuring "rich people"—wearing paper bags over their heads to mask their identities—who confess their addiction to the stores. The cast of characters, all dressed to kill, include a playboy-gigolo, a *femme fatale,* a countess, and . . . a Russian spy. "In my country, is lucky to vear a new blouse and not get splinters," says the sacked Soviet. "Then vhen I am sent to your country to head Ministry of Doing Certain Things to Certain Pipples, I get clothing allowance that almost makes me use ordinary discount store. But . . . I discover Daffy's . . . high fashion . . . allowing seduction of high officials . . . on budget. Then commissar tells me, 'No more capitalist clothing.' So? I defect."

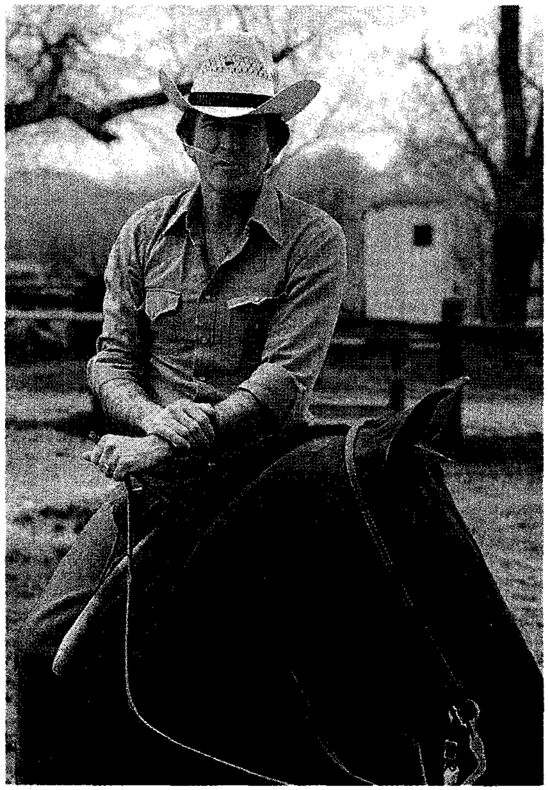
The commercial is "an innocent outgrowth of the fact that the chain was opening near Washington," says Marty Solow, president of Durfee & Solow, Daffy's ad agency. "I've met a lot of Russians who wonder why we do these things to them, but I think humor is the greatest weapon in a democracy, and I don't think anyone is losing any brownie points by taking potshots at the Russians."

Spoofing the Soviets has not always been the American way of advertising. Until recently, in fact, Russians were largely ignored by U.S. marketers—with the memorable exception of the 1977 Dannon yogurt spot. "In Soviet Georgia, where they eat a lot of yogurt . . . a lot of people live past 100," the commercial declared. Then the camera zoomed in on Temur Vanacha sampling Dannon, which he thought was really fine yogurt. "He ought to know," said the voice-over. "He's been eating yogurt for 105 years." And during the height of the Cold War, a magazine ad created by the Advertising Council encouraged a weapons buildup by showing a Russian soldier named Ivan accompanied by copy warning, "He's sold to the hilt on Red Ideas, which means he's out to get you."

"It's only when people get along a bit that they can poke fun at each other," says Massin. "You couldn't do an ad on the Libyan terrorists, and you couldn't have done this in the Cold War days of the fifties. Doing advertising with a Soviet theme is almost a diplomatic coup. It cements a relationship. The more we deal with the Russians, the more they'll crop up in our ads. I don't think it'll be too long before we see the Chinese." ■


Oscar sees. Oscar knows.
"You waited."
→

LOST DEMOCRATS



GARY HART: *"We can't be defensive on defense."*

The Foreign-Policy Bog

AFTER LOSING FOUR OF THE LAST FIVE presidential elections, the Democratic party is again wondering where it should go and what kind of candidate it should offer for the White House in 1988. To get the magic back, the Democrats have sponsored a frantic series of seminars, forums, roundtables, colloquia, and symposia. The soul-searching and hand-wringing and the attendant position papers and expert analyses that lend an appearance of heft to such exercises have spawned a cottage industry. And still there is no answer.

A few weeks ago in Washington, the Democratic Policy Commission held a roundtable on defense and foreign policy—and further vindicated Ronald Reagan's judgment that "the other side is virtually bankrupt of ideas; it has nothing more to say, nothing to add to the debate."

A featured speaker at the roundtable was Gary Hart, the retiring Colorado senator the polls identify as the Democrats' leading pretender for 1988. In February, in the coming-out speech for his second try at the grand prize, the man who narrowly lost the 1984 nomination with a two-word campaign—"new ideas"—served up a new platitude: "Our past achievements," said Hart, "are not a cathedral in which to worship but a firm foundation upon which to build a new vision. The party of change must change." How?

Well, for one thing, said Hart, "people want to know what we'll do in office to secure this nation and make us stronger. We can't be defensive on defense." And the beauty, said Hart confidently, is that we have *nothing* to be defensive about. Why not? Because "the four conflicts in this century—the two world wars, Korea, and Vietnam—were fought essentially under Democratic presidents . . . so we don't have to hang our heads when it comes to defense."

Did you catch it—the proof that Ronald Reagan has indeed reordered the political world? Not very long ago, in 1976 to be exact, Robert Dole, then Gerald Ford's vice-presidential running mate, thought he had cut up the Democrats pretty good by calling those very same conflicts "Democrat wars." "Unfair," screamed Walter Mondale, then Dole's counterpart as Jimmy Carter's second banana—and instantly Dole was branded a low-blow artist, a hatchet man.

What was the reaction when Hart adopted those wars as a badge of honor in the battle against being labeled soft on defense? Nothing. No knowing nods. No grins. Not a hint that anyone caught the irony. But then again, the conference had already been dulled by endless prattle about the need to reform the military procurement process and the Joint Chiefs of Staff. That Ronald Reagan is actually doing something about the latter proposal was conveniently overlooked.

Only Jerry Brown—of all people—saw the mushiness of it all. "Isn't it the missions that we have to redefine?" said Brown. "Isn't the real question 'What's the threat as we perceive it and how do we differ from Reagan on it, if at all?' . . . The fact is that as a percentage of GNP, less is spent for defense under Reagan than under Kennedy, and there's less of a chance of real war today. So what's broke? . . . It seems to me all the details we've been hearing are an escape from the tough choices, like 'Should Japan remilitarize?' and 'Can we live with the Sandinistas in Nicaragua?' " Brown was right, of course, but he had miscalculated. Facing the hard choices wasn't on the agenda—so the assembled "best Democratic minds" simply ignored the former governor from outer space.

If the defense discussion offered nothing new, the foreign-policy "debate" revealed the party to be deeply divided. Debate is in quotation marks because the Washington roundtable could have put Sominex out of business. Actually, there *were* some fireworks, but they had come earlier in the day, in the form of a preemptive strike in the Washington *Post.*

The Coalition for a Democratic Majority, a group of conservative Democrats who champion the late senator Henry Jackson's support of a muscular foreign policy, blasted the roundtable's foreign-policy paper for "talk[ing] about world problems as if they were mainly the creation of Ronald Reagan's rhetoric." For its part, the CDM asserted that America should "assist those abroad who are struggling against tyranny of the extreme Right or the extreme Left." It also identified the Soviet Union as "the gravest threat to freedom, peace and progress in the world."

That kind of concern, countered Representative Stephen Solarz, who delivered the roundtable's report, "would be more appropriately expressed by participants in a Republican task force. . . . If we have no differences with the administration, we might as well all join the Republican party and forget about the next election."

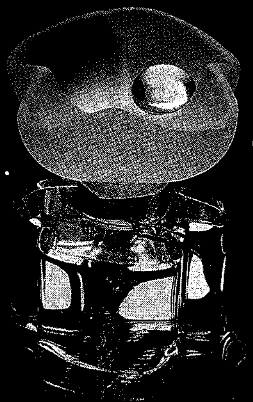
Thereafter, the verbal sparring degenerated into a game of Who Was There First. "Ronald Reagan," said the CDM's chairman, Ben Wattenberg, "has come a hell of a lot further to the left than the Democratic party has come to the right." "If the Reagan administration adopts these views," added CDM president Peter Rosenblatt, "why should we complain?" And so on, like that.

Insofar as the *official* Democratic party is concerned, the CDM-ers are in the minority. So what does the official report, "Draft Six," by name, actually say? Mostly, it is a traditional liberal critique, albeit more elegantly written than one would expect, which is a tribute to the helping hand of Ted Sorensen. None of the best sentences rise to his earlier efforts for John Kennedy, but Sorensen's classic use of parallelism is evident in lines like "The United States can neither police the world nor retreat from it" and "We must be prepared to stand up to the Soviets

Photograph by James Wilson/Woodfin Camp.

© 1986 Parfums Stern, Inc.

Some compulsions
cannot be denied.
Oscar knows.



Oscar de la Renta
Parfum/Paris

macys

whenever necessary and to sit down with them whenever possible." (Wasn't the old Sorensen better? Like when he had Kennedy say, "Let us never negotiate out of fear but let us never fear to negotiate"?)

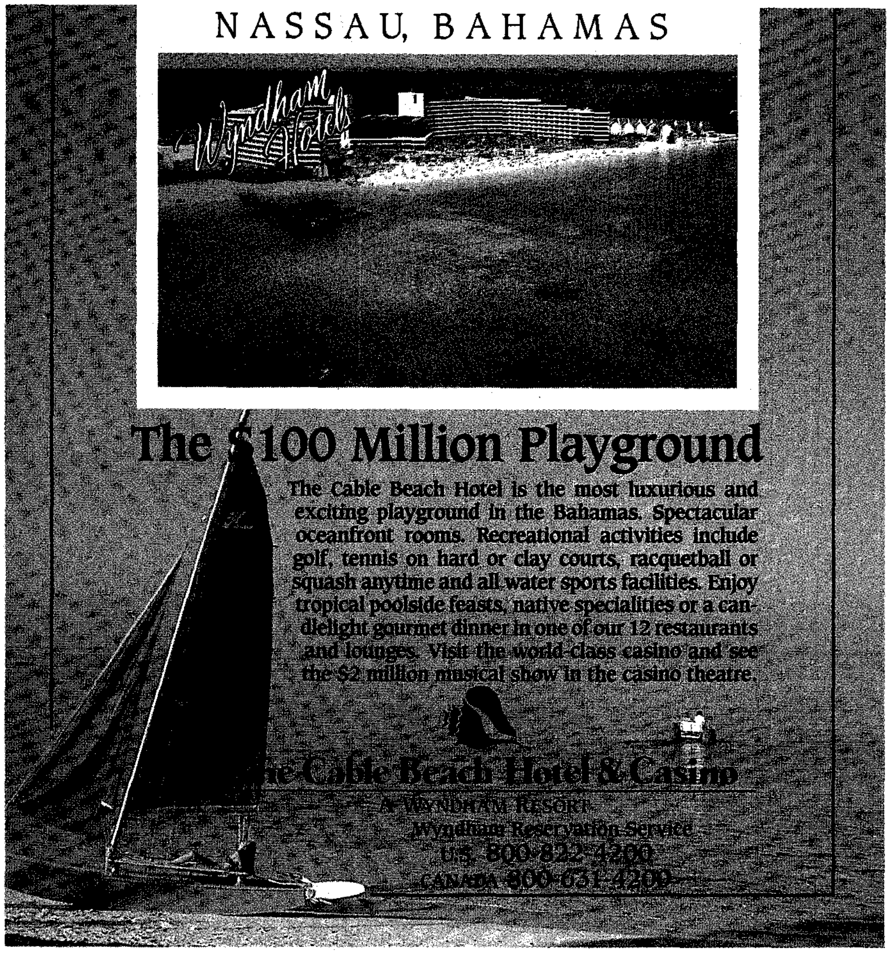
Substantively, Draft Six didn't do much better. Reagan was charged with "injudicious confrontation" in Central America, "ideological ineptitude" in southern Africa, and "puerile name-calling" in its dealings with Moscow. But the real problem came when Solarz-Sorensen moved beyond saying, "Neither a Rambo-like unilateralism nor a Chamberlain-type isolationism is consistent with our global interests."

Consider, for example, Draft Six's hit on arms control. The premise is tame and unobjectionable: "Mutual and verifiable arms control agreements with the Soviet Union are essential to our long-term security. An unrestrained arms race offers security to no one." But then, warming to their indictment, S and S say, "Over the last five years, the Republican Administration's arms control policies have been characterized more by intransigence than initiative. Moreover, its careless and irresponsible rhetoric has convinced many of our friends abroad that we, rather than the Soviets, are the principal impediment today to meaningful arms reductions and peace."

Now it may be true, as Solarz says, that such statements represent the view of a majority of the Democratic party—or at least the *official* party—and it *is* a fact that Reagan hasn't concluded an arms-control deal with the Russians, but the issue of whether the prospects for a *meaningful* agreement are worse now than they have been in the past is very much in dispute. And on this point, the rub came not from the CDM, but from the Democratic party's acknowledged expert on arms control, Senator Sam Nunn of Georgia. Nunn spoke to the roundtable at lunch, and almost as a throwaway said that "the chance for a meaningful [arms control] agreement with the Soviet Union is greater today than at any time in the past twenty years."

This was explosive stuff, but Nunn got the Jerry Brown treatment. The already converted ignored Nunn's view and continued on their merry way.

One can hope that no one will read or take seriously polemical efforts like Draft Six, and it is comforting to know that even the platform to be adopted by the official party at its national convention in 1988 won't bind the presidential candidate. But unless that candidate comes to grips with why Reagan has been successful, and accepts the president's success as a point of departure for his own vision of the future—or, put another way, unless he runs away from things like Draft Six as fast as he can—the Democrats will reconvene in 1989 to wonder again where they've gone wrong. ■



The $100 Million Playground

The Cable Beach Hotel is the most luxurious and exciting playground in the Bahamas. Spectacular oceanfront rooms. Recreational activities include golf, tennis on hard or clay courts, racquetball or squash anytime and all water sports facilities. Enjoy tropical poolside feasts, native specialities or a candlelight gourmet dinner in one of our 12 restaurants and lounges. Visit the world-class casino and see the $2 million musical show in the casino theatre.

he Cable Beach Hotel & Casino
A WYNDHAM RESORT
Wyndham Reservation Service
U.S. 800-822-4200
CANADA 800-631-4200

"Imelda Marcos bought 2,700 pairs of shoes.

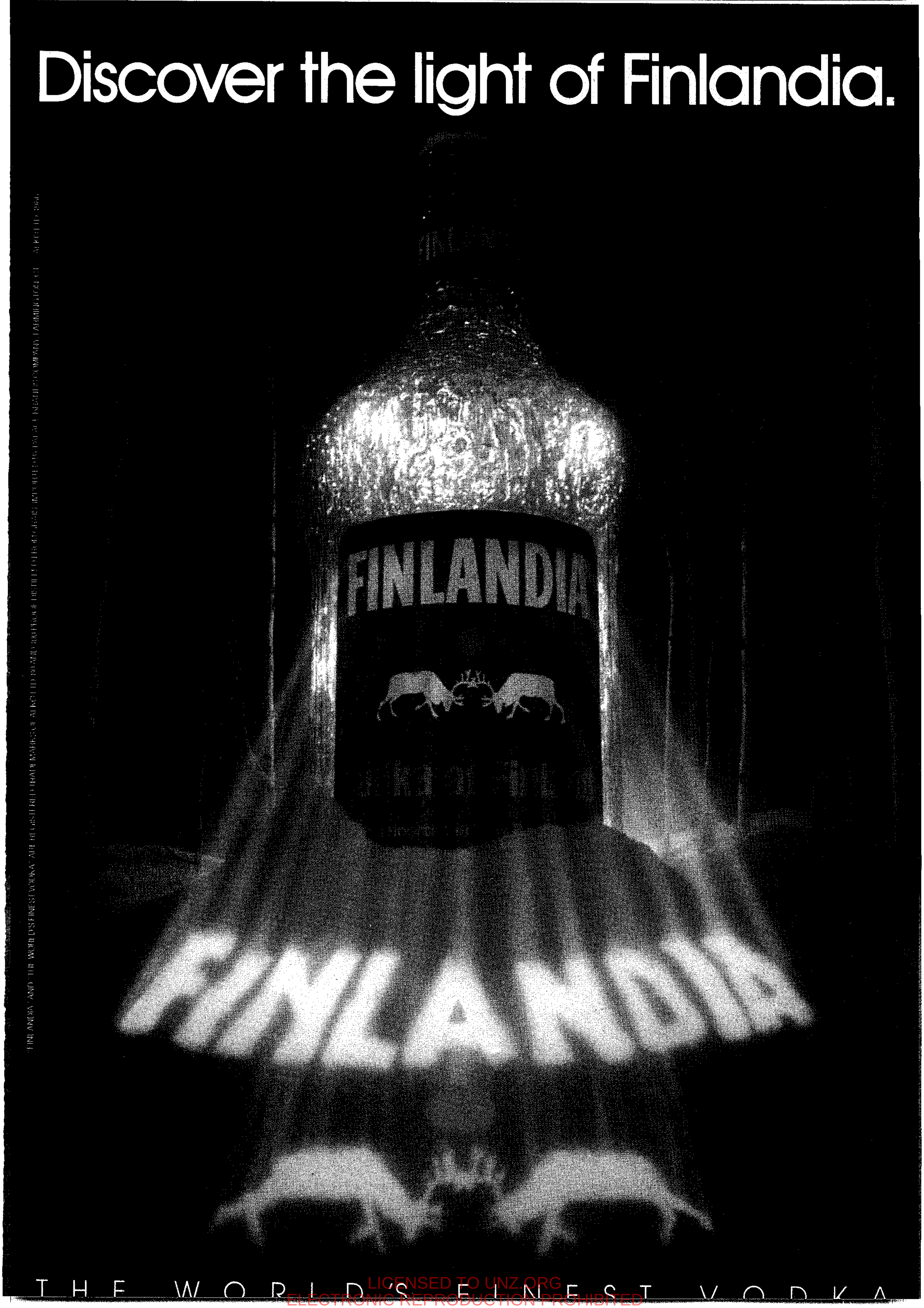
She could've at least had the courtesy to buy a pair of ours."

—Kenneth Cole

New York
353 Columbus Ave.

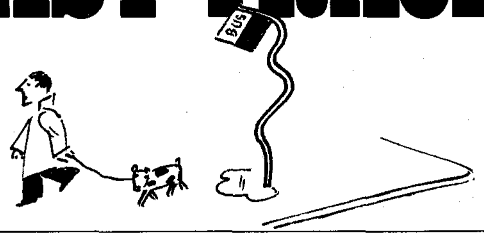
San Francisco
2078 Union St.

Birmingham, MI
123 West Maple


Discover the light of Finlandia.
FINLANDIA
FINLANDIA
THE WORLD'S FINEST VODKA

"FINLANDIA" AND "THE WORLD'S FINEST VODKA" ARE REGISTERED TRADEMARKS OF ALKO LTD. 80 AND 100 PROOF. DISTILLED FROM GRAIN. IMPORTED BY PALACE BRANDS COMPANY, FARMINGTON, CT. © ALKO LTD. 1986.

FAST TRACK



CIVICS

The Omnibus Box

PASSENGERS ON FIVE Manhattan bus lines know the Transit Authority has been using them and their routes to test electronic fare boxes since April 5. But most of them haven't realized that the TA is testing something else as well—peer pressure.

A passenger who deposits the correct fare is rewarded with a satisfying "beep," while the driver sees a digital readout that tells him that the fare has been paid. No fare—no beep and no digital display. But what if the driver is busy and doesn't notice?

That's where peer pressure comes in. Each fare is also displayed for passengers to see. If the sign doesn't flash, the passengers can tattle.

"I think the passengers will pay attention," says Vincent deSostoa, the TA's chief financial officer. "They're not about to let someone get away with paying 50 cents if they've paid $1."

So far, the drivers have done an "excellent job" of catching those who cheated the TA out of between $24-million and $45 million last year. Peer performance has been harder to judge. "No one has said anything to me, but that doesn't mean nothing bad's going on," says one driver. "People have been coming through the back door for years."

JENNIFER ROBERTS

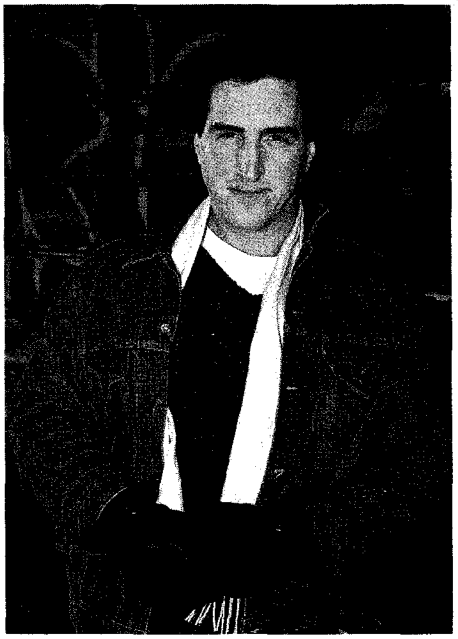
COMING UP

HIGHLY CONTAGIOUS

'FACE IT. THE plight of the troubled rich white boy is either funny, or it's nothing," says Paul Rudnick about his first novel, *Social Disease,* which will be published later this month by Alfred A. Knopf. But the obvious question must still be asked: Is this scathing satire on Manhattan clubgoers and their rituals just another *Bright Lights, Big City* or *Less Than Zero*? "Those books are about angst," Rudnick insists. "*Social Disease* is more . . . perky."

In Rudnick's book, the travails of his protagonist, a trust-fund trendoid named Guy, his ditzy club-land bride named Venice, and their transvestite housekeeper, Licky Banes, are very perky indeed. *Social Disease* lampoons bridge-and-tunnel invaders, Arab-world partyers, Fashion Victims, and lazy loft dwellers in an episodic style peppered with one-liners.

"It's funny, but when I was writing the novel, I thought I was writing realistically," Rudnick says with a laugh. "And, in a way, I was. I saw so much material in the club scene that hadn't been put to use. The time was right to make a comedy of manners out of it. *Social Disease* is really about the three major issues of our time: sex, hair, and the telephone."


Rudnick: "The time was right."

Rudnick, 29, grew up in Piscataway, New Jersey, studied drama at Yale, and then moved to New York, intending to start a career as a playwright.

Despite his 1982 Off Broadway success, the comedy-musical *Poor Little Lambs* (which featured relative newcomers Kevin Bacon and Bronson Pinchot, later the outrageously mannered gallery assistant in *Beverly Hills Cop*), Rudnick became convinced that his talents lay in fiction. Writing articles for magazines ("I covered the auctioning off of Joan Crawford's eyelashes") had only heightened his drive. "I made a lousy journalist. I could never stick to the facts. If someone couldn't come up with a snappy last line for me to end the story with, I'd just make one up."

So Rudnick, who claims he'd "always been afraid of writing a novel, because it seemed like so much typing," wrote *Social Disease.* He had so much fun with it, he's already holed up in his West Village apartment, midway through novel number two. But what he's really looking forward to is overhearing customers asking for the book in some local bookstore: "You know, 'Have you got Paul Rudnick's *Social Disease*?' "

KATHERINE DIECKMANN

PRICES

HERE'S WHAT SOME TIMELY things cost around town these days:

☐ An egg-shaped egg timer, at D. F. Sanders & Company (386 West Broadway), $6.

☐ A men's Force 10 stainless-steel-and-gold watch, at Fred Joaillier (703 Fifth Avenue), $2,600.

☐ A Time/Design black-vinyl organizer, at Zona (97 Greene Street), $130.

☐ A share of Time Inc. common stock, about $76.

ART BEAT

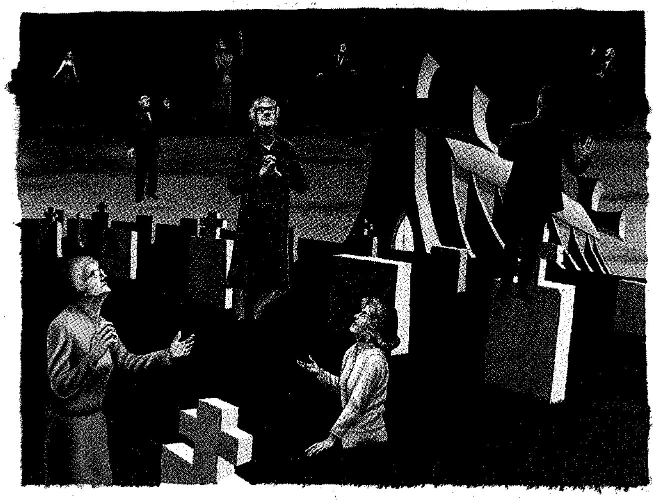
HOLY GHOST

YOU'VE HEARD OF THE movie credit "Story conceived by X, written by Y." But paintings? Yes, paintings. From April 29 to May 24, the Daniel Wolf gallery will show *Religious Commissions*, "an exhibition of paintings conceived by Diane Keaton and executed by R. D. Huggins." Yes, *that* Diane Keaton. But R. D. Huggins?

Religious topics have been much on Diane Keaton's mind of late—she has just finished directing *Heaven*, a film based on people's different ideas of the place. But the topic is not new to her: "When I was a kid, I was a Methodist," she says, "and there were these illustrated Bibles with people dressed in modern clothes. I had the idea to make a big painting loosely based on things I remembered. It was kind of an art director's job I did here."

Conceiver Keaton.

She discussed her ideas with Brent Richardson, a New York painter and illustrator, who sketched them out for her—a pair of huge hands manipulating a couple with marionette strings; a businessman playing chess with the devil (the chess pieces are crosses and churches on one side, bottles, dice, and satyrs on the other) while a guardian angel looks over his shoulder; and Jesus comforting the fallen Mary Magdalene. In the last, Mary Magdalene is wearing a cocktail dress, and the ground is littered with skulls. "We'd do something," says Richardson, "and I'd say, 'That's not weird enough. Let's stuff some more icons in it.' "



One of Keaton's visions of heaven, executed by R. D. Huggins.

No one, however, is likely to remark that the paintings are not *large* enough. Which brings us to R. D. Huggins. He is an assistant foreman with the Gannett Outdoor advertising company in Kansas City, and what he usually paints is billboards. The works on view at Wolf range from six by six feet to seven by ten. Huggins got the commission through a friend he had in common with Keaton's producer. "She wanted someone who was not too well known," Huggins says, and, after doing one picture for her last year, he was signed up for five more.

Huggins's typical commission is something like the Ford Mustang ad—"a woman laying across a car, the interior of which has been turned into a pool"—or a billboard for the Kansas City Royals. He also has a sideline in gym-floor graphics—for the Tigers, the Wildcats, the Kansas Jayhawks. The artists he most admires are Andrew Wyeth ("His technique, his detail just amaze me") and a local painter named Jim Horner ("He works for Hallmark").

Painting other people's ideas of heaven is fine, but as for himself, Huggins says, "We can't understand it, so I don't worry about it a lot. God has created it, so it will be very satisfying and pleasing." And Keaton? "I would like to stay alive as long as I can before I find out." RHODA KOENIG

MODERN TIMES

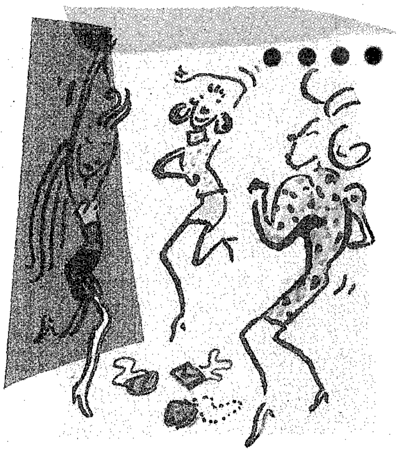
Dance of the Bag Ladies

I WALKED THROUGH THE Palladium the other night and tripped over a trend new to a day crawler like myself: Purse Dancing.

It seems that crime—purse snatching, specifically—is hip enough to invade New York's hottest clubs. The seventies solution, the tiny "disco bag," is long out of fashion. And that prompts women dancers to plop their purses, now big enough to hold their Filofaxes, on the floor in front of them while they dance.

The Palladium doesn't believe the purse-snatching problem is all that bad (maybe the management hasn't spoken with a friend of mine, whose purse was taken recently and who was shown the large "lost and found" closet, with wallets and bags catalogued by the day on which they were found). Despite the million-plus people who have passed through the Palladium's doors since it opened—presumably meaning several hundred thousand purses—a Palladium spokeswoman claims, "There have been only three incidents of purse snatching, and one arrest."

Nonetheless, on that recent evening, I counted at least 50 purses on the dance floor, and at least as many Purse Dancers protecting their property.



To spot a Purse Dancer, simply look for a woman who keeps her eyes on the floor, often bumping into other dancers.

"I know it doesn't look all that terrific," one Purse Dancer said, "but what's a girl to do?" DAVID BLUM

BABYLON REVISITED

L.A. TELEX

Most Hollywood tour guides show you Barbra Streisand's front gate and the corner of Hollywood and Vine. Steven Vaught shows you the seedy apartment where Bela Lugosi died and the house where Bugsy Siegel was murdered—and grim sights like those have given his fledgling tour company turn-away business. Vaught's recipe for It Happened in Hollywood . . . the Tour, Inc., is "what everyone wants: murders, ghost stories, and sex scandals."

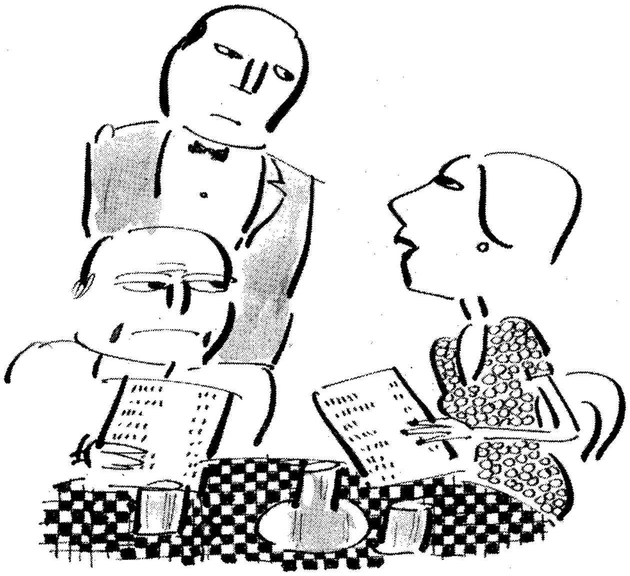
The two-and-a-half-hour jaunt also points out Pickfair and Schwab's, but Vaught's biggest hits are decidedly seamier. Favorites, he says, are the house where Clara Bow is supposed to have taken on the USC football team; Rudolph Valentino's home, where guides tell of the idol's frustrated love life; the apartment where respected character actor Albert Dekker dressed himself in ladies' lingerie before accidentally strangling himself while hanging by the neck, possibly trying to achieve orgasm; and the building where actress Marie Prevost died and allegedly became a meal for her unattended dog. Sick? "It's kind of a sad commentary, but most of our guests actually want more scandal," says Vaught, a former aide to the governor of Texas, who moved west after his man lost in 1982, and who says he double-checks all scandals before dishing the dirt. In business since New Year's Day, It Happened in Hollywood now runs six to eight tours a week.

At $35 a head, some guests even catch the Hollywood spirit. Take the group that screamed for the tour van to stop as it passed between the hotel where John Belushi died and the private club where John Barrymore would urinate from the penthouse balcony.

Two passengers jumped out and squared off on the sidewalk. One took a punch to the nose and ran off into the night. "I guess," Vaught says, "they'd heard enough to figure that nothing *they* did would seem weird."

STEVE POND

PEN & PENCIL



"George just can't stand food that's more intelligent than he is."

ANTHONY HADEN-GUEST

STREET SEEN

Forgotten Man Returns

When the dry-cleaning shop at 617 Second Avenue, near 34th Street, opened a year and a half ago, its owners named it after one of the movies' toniest characters, William Powell's Godfrey, the Harvard man turned bum turned butler. And when the place was bought three months ago by Jeeves, the posh valet service named for that *other* fictional manservant, the new owners decided to let their man Godfrey lure new trade.

Godfrey
CLEA
"MY MAN
ONE WINNER WILL BE SELECTED
EACH WEEK FOR 6 WEEKS
STEP INSIDE FOR DETAILS
AND THE WINNERS ARE
WEEK 1 0858031 WEEK 4
WEEK 2 0858042 WEEK 5
WEEK 3 0858063 WEEK 6

Afternoon manager Diane Valentine promotes the promotion.

Every week for the past month, the cleaner has raffled off a videocassette of *My Man Godfrey,* the 1936 screwball comedy starring Powell and Carole Lombard. The raffle, which enters its sixth and final week on May 5, has made people smile as they walk past the shop, says manager Eric Debigare. And, he says, "we've got some new clients on our books."

JENNIFER SEABURY

TRUE TALE

Foreign Exchange

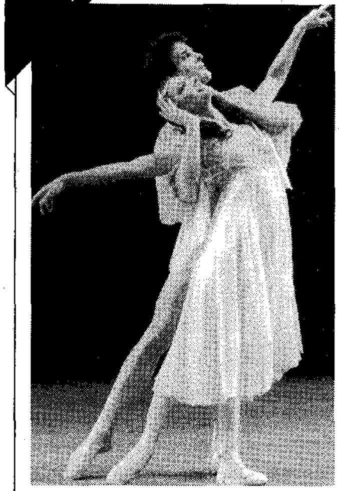
It was a cold, wet spring evening, and after a long day at the office, I headed for my favorite Chinese restaurant, Hunan Park, on Columbus Avenue, for a take-out dinner. The room was absolutely packed, the staff scurrying around. Then, as I stood waiting for my order, the door behind me opened, and a man delivered an extra-large pizza to Hunan Park's manager. Had the Chinese staff decided they, too, wanted takeout on this dismal night? "Oh," the manager said, "we get one every day. We like it—it's not funny."

CAROLE ADRIAN

RUTH RECOMMENDS

BY RUTH GILBERT

Starting in May, Seaport Line's side-wheeler Andrew Fletcher *sails daily to the Statue of Liberty from Pier 16 at the South Street Seaport. Buy your tickets on Pier 16 and enjoy the sights and breezes.*



AMERICAN BALLET THEATRE

The company is back, with new dancers, new choreographers, new composers, and old favorites, at the Metropolitan Opera May 5 through July 5. Above are Cynthia Gregory and Patrick Bissell in John Taras's Francesca da Rimini.

SPRING CRAFTS SHOWCASE

May 2 through 4 (the weekend before Mother's Day—hint, hint) over 125 of the finest professional craftspeople will be displaying and selling their wares at Columbia University's Ferris Booth Hall. Above is a teapot by North River Pottery.

MABOU MINES

The world-renowned theater collective presents A Prelude to Death in Venice *May 7 through 11 and May 13 through 18 at the Bessie Schönberg Theater. Below are Bill Raymond and John, his puppet pal, without whom Bill would be sad and lonely.*

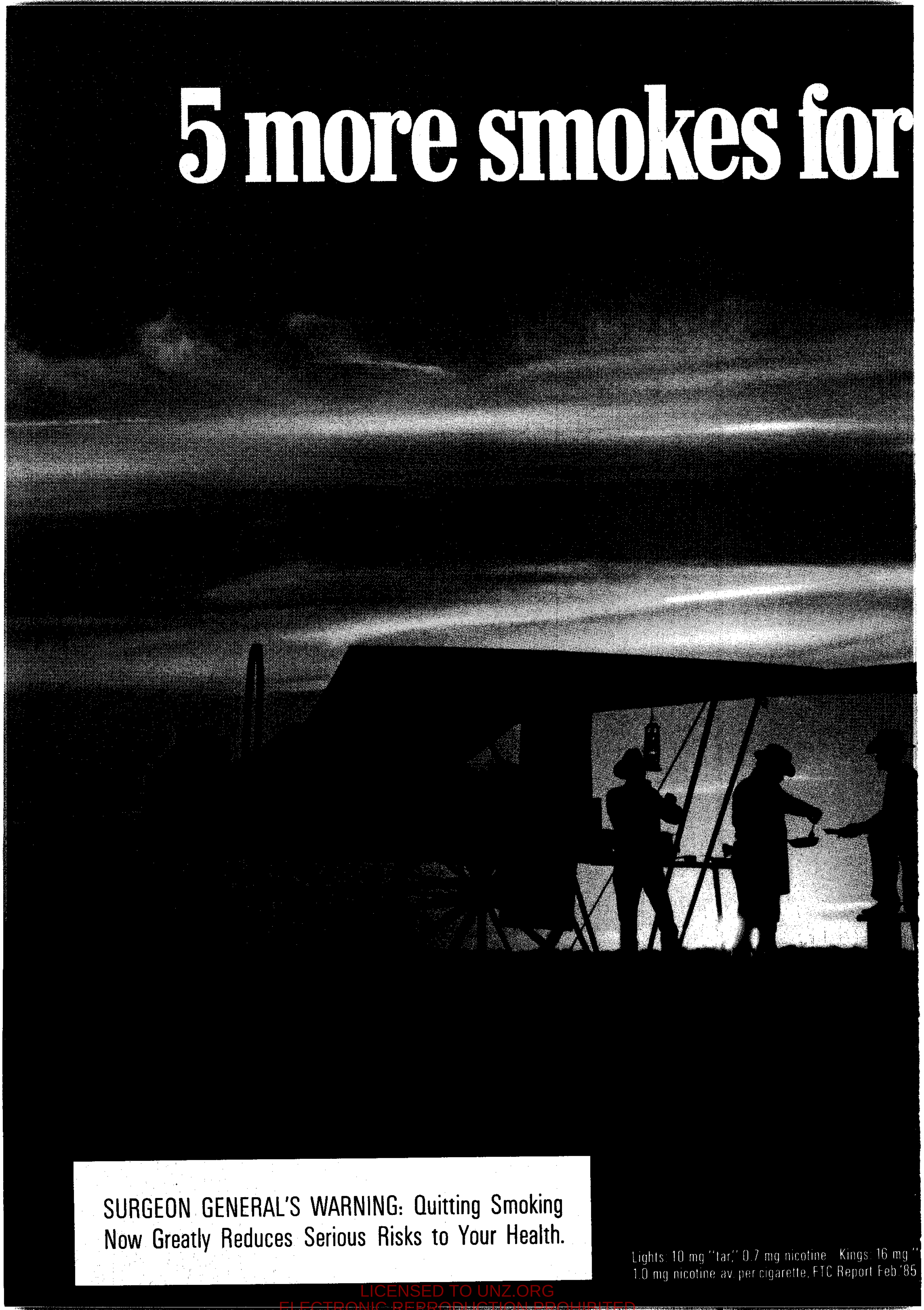
'AN AFFAIR WITH ASTAIRE'

Sylvia Syms is at Park Ten (10 Park Avenue) to celebrate her lifelong love affair—from afar—with Fred. She performs many of the songs associated with him April 29 and 30, May 1 through 4, and May 6 through 11.

'BLISS'

A man returns from four minutes of clinical death to a new outlook on life, in this Australian film opening May 4 at the Plaza. From left are Miles Buchanan, Lynette Curran, and Gia Carides as the revenant's family.

Photographs: top left and bottom right, Martha Swope.



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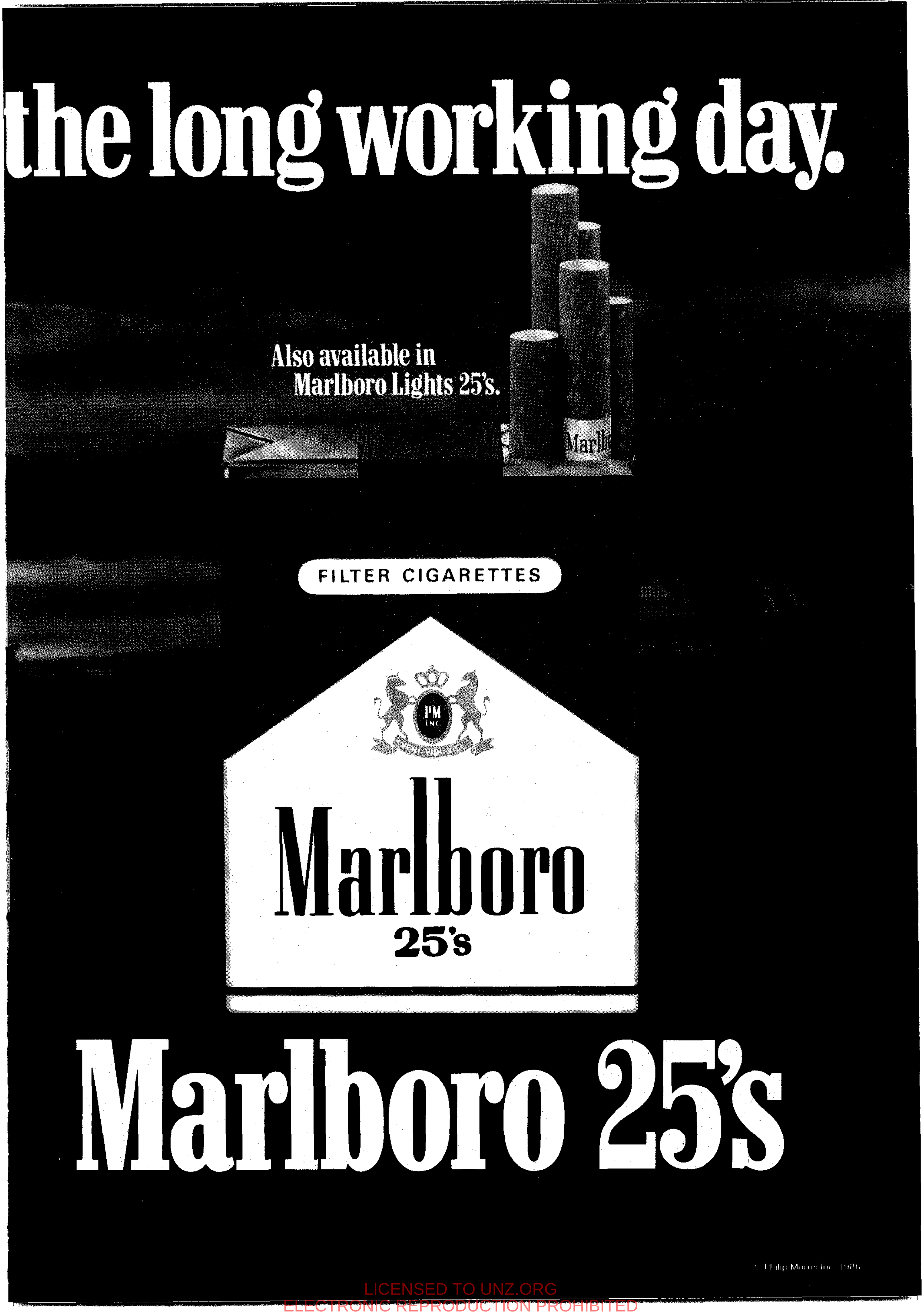
Lights: 10 mg "tar," 0.7 mg nicotine Kings: 16 mg "
1.0 mg nicotine av. per cigarette, FTC Report Feb.'85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NEW YORK

THE CITY SCANDALS EXPOSE A WEB OF HIDDEN CONNECTIONS

THE MOB AND THE MACHINE

BY NICHOLAS PILEGGI

FBI AGENTS WHO HAVE SPENT their careers memorizing the nicknames and roles of New York's organized-crime hoods have suddenly found themselves thumbing through copies of *The Green Book,* the city's official directory. It turns out that many mob middlemen, and even a few top hoods, have begun showing up in the current political scandals.

So many connections have been made that some agents have had to draw up color-coded charts (Gambino, blue; Lucchese, yellow; Colombo, pink; Genovese, red; Bonanno, green) to help them keep track of the complicated web linking the hoods and the city's political machine.

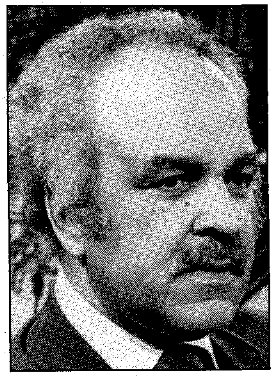
"The mob has always had some influence in politics, and in the past, they even had their own candidates in one or two key spots," said Ron Goldstock, head of the state's Organized Crime Task Force. "But now we are beginning to see evidence of a pervasive presence. It's practically open. We've even begun to see partnerships in which mobsters and city officials were in business together."

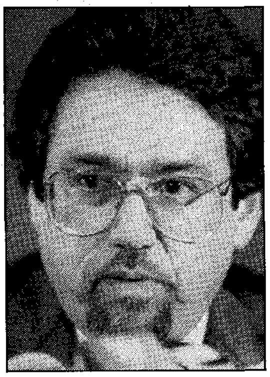
Rudolph Giuliani, the U.S. Attorney in Manhattan, said the organized-crime groups have grown so emboldened that mob-linked companies have begun making campaign contributions on the books. "There was a day when hoods might have slipped money to people under the table," Giuliani said, "but we're beginning to find that many of the companies linked to organized crime have openly contributed to political campaigns"—the subject of yet another investigation.

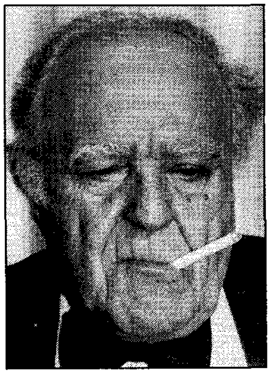
The renewed concern about the influence of organized crime in city politics comes at a time when the mob itself is under pressure. In the last year, federal and state prosecutors have brought several big cases against major mob figures. And, perhaps because of the federal and state crackdown, a power battle has apparently erupted within the mob. The latest piece of evidence is the April 13 car bombing that killed Gambino crime-family underboss Frank DeCicco.

Of the almost two dozen separate federal and local investigations that have been kicked off by allegations of bribery in the city's Parking Violations Bureau, at least a half-dozen now involve links to the mob. These include:

☐ The secret real-estate partnership between former Department of Transportation commissioner Anthony Ame-


Galiber


Friedman


Esposito

Turoff

Manes

Photographs: left and center left, New York *Daily News*; center and center right, Fred McDarrah; right, Don Halasy/New York *Post*.

ruso and Angelo Ponte, an alleged mobster.

☐ The curious comings and goings of reputed mob money-launderer Michael W. Callahan, who was one of the few non-family members to visit former Queens borough president Donald Manes in the days just before Manes killed himself.

☐ The relationship between indicted Bronx County Democratic leader Stanley Friedman and a top aide, Paul Victor, the son of an organized-crime member. Victor was a secret partner in a printing firm that had no plant facilities yet received a total of $250,000 from Friedman's campaign committees.

☐ The relationship between City Planning commissioner Theodore Teah and Robert Hopkins, a six-foot-five-inch, 250-pound organized-crime policy operator who has been charged with ordering the murder of a mob rival.

☐ The connections between former Taxi and Limousine commissioner Jay Turoff and a casino employee with reputed links to the mob.

Other investigations sparked by the political scandals are trying to learn why $22 million in city contracts was awarded to a plumbing company that employed Gambino crime boss John Gotti and whose owners were indicted last June for obstructing justice in a heroin case involving Gotti associates; why a towing company linked to a Lucchese *consigliere* has kept its exclusive Department of Transportation contract with the city for five years; and whether mob influence was involved in a controversial landfill and marina project in Queens. One of the project's partners, a man who is under indictment for tax fraud, ran a catering operation and restaurant that's known as a Gotti hangout.

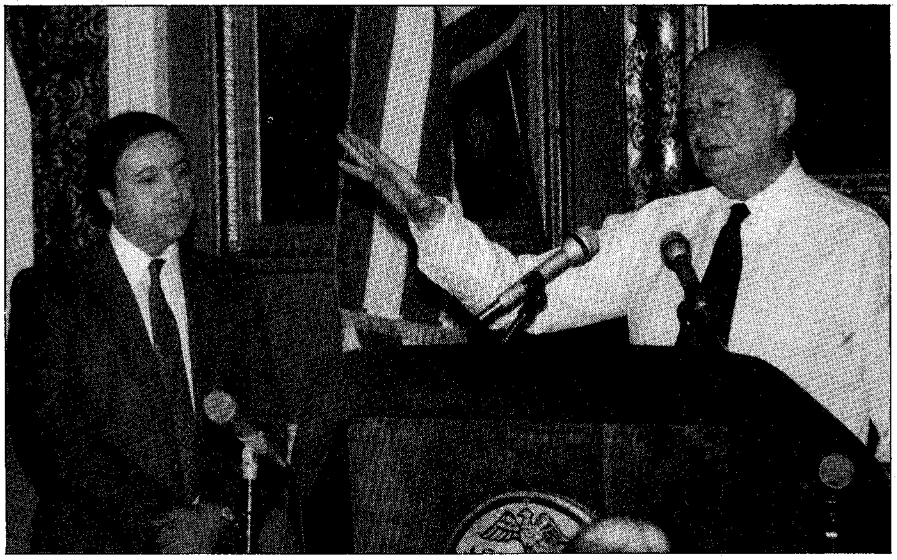
WHAT'S MORE, SEVERAL politically linked mob cases that were under way before the municipal scandals broke are now being seen as part of a larger pattern. In Queens, former State Supreme Court judge William Brennan was convicted in December of taking a bribe from an organized-crime hood to fix a mob case. Brennan also showed up as a partner in the real-estate deal involving Ameruso.

And in the Bronx, Democratic state senator Joseph Galiber is awaiting trial with reputed mob soldier William "Billy the Butcher" Masselli. The two are charged with running a phony minority trucking firm that allowed a company run by former secretary of labor Raymond Donovan to qualify for the $186-million 63rd Street tunnel contract.

More investigations of the links between the mob and the machine are be-

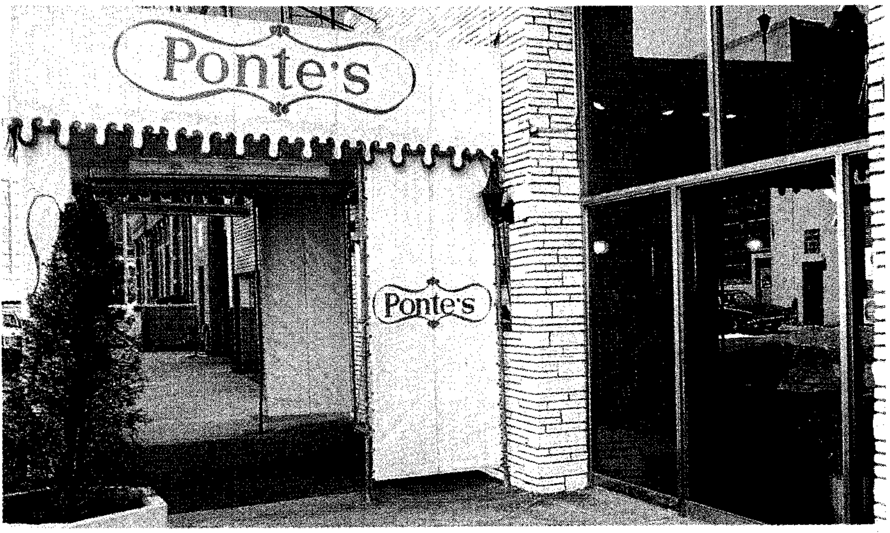
WELL CONNECTED: *Gambino boss John Gotti is linked to a firm with $22 million in city contracts.*

"WE'VE FOUND WISEGUYS JUST ABOUT EVERYWHERE WE LOOKED," CLAIMS ONE FORMER U.S. ATTORNEY.



SECRET DEAL: *Soon after Anthony Ameruso resigned as transportation chief . . .*

. . . it was revealed that he had been a partner in a SoHo parking lot . . .



. . . with alleged mobster Angelo Ponte, owner of a lower Manhattan restaurant.

ing opened almost weekly, and—in light of what's come out recently—the Feds are reopening cases put aside several years ago. For example, they'd like to know more about the 1983 mob-style death of Rick Mazzeo, a real-estate director for the Department of Marine & Aviation. Mazzeo's body was found in the trunk of a car in Greenpoint just before he was supposed to testify about ripoffs of city leases.

"We've found wiseguys just about everywhere we looked," said Raymond Dearie, the former U.S. Attorney in the Eastern District, who was recently appointed a federal judge.

Following the mob's political trail is a complex, touchy business these days because the connections are usually subtle or hidden. Working through lawyers, union leaders, and businessmen, the hoods have managed to make their contacts and work their deals without resorting to strong-arm tactics. The big guns on both sides—the top mobsters and the top pols—rarely need to get involved. The arrangements are made through middlemen and aides, people who have forged friendships in childhood, in campaigns, in various business deals.

"Few hoods are in power themselves," Goldstock said, "but they are sometimes behind the people in power. The real connections seem to come between the pols, business associates, and certain union support. Almost every politician needs some kind of business and union support. The pols need money, phone banks, lawyers to safeguard the polls, manpower to get petitions signed, buses to get people to the polls, and flatbed trucks for loudspeakers.

"The person running for office may not directly have to make any deals, but his campaign people do. The friendships and relationships are established. Then, when the candidate gets elected, he usually appoints the same people who have helped get him elected. They may not be appointed to the top, showcase posts, but they do get the jobs where they can affect what goes on."

THE STORY OF THE MOB AND the machine goes back at least to 1931, when Lucky Luciano sent two gunmen to see Harry C. Perry, the co-leader of Manhattan's 2nd Assembly District. The gunmen asked Perry to step down in favor of Albert Marinelli, a pol in Luciano's debt. Perry complied.

In the years that followed, the mob's influence became brazen. During a Tammany Hall fight in 1941, Frank Costello

Photographs: top, Louis C. Liotta/New York *Post*; center and bottom, Dan Cornish/ESTO.

ARC
PLUMBING & HEATING INC
845-5880

UNDER A CLOUD IN QUEENS: *A waterfront deal in Howard Beach and John Gotti's employer in Ozone Park.*

dispatched gunmen to Tammany clubs around the city to help elect Costello henchmen as district leaders. Within a year, Costello's men made up the majority of Tammany's governing board. Not long after, Costello was getting calls from judges thanking him for his support in getting them court nominations.

The mob's interest in the business of government grew more sophisticated in the sixties and seventies, when government became big business. Food programs, day-care leases, waterfront development, urban-renewal contracts, and minority-enterprise businesses, for example, offered great opportunities for theft. By the late seventies, the city's real-estate boom and the mob's hold on key construction unions helped put organized crime in a position to drive up the costs of building in New York. The mob became a participant in the city's booming economy.

Until recently, no one seemed to be looking, and few people seemed concerned that the mob had worked its way into the machine.

For years, the Thomas Jefferson Democratic Club of Canarsie, in Brooklyn, has been the most powerful clubhouse in the city. Brooklyn Democratic boss Meade Esposito headed the club for fifteen years, until his retirement in 1984.

Esposito's connections to organized-crime hoods are well known. His name popped up repeatedly in a bugged junkyard trailer used as a headquarters by Lucchese capo Paul Vario in 1972. The tape led to the convictions of 40 organized-crime hoods and 21 corrupt policemen. Esposito has never tried to hide his connections. He says he knows some of the city's crime chiefs because he grew up with them. During his years as a bail bondsman, he bailed them out. He denies, however, that they have any influence with him. "I never do a thing for them," he says.

Nonetheless, in the 261-acre Brooklyn Navy Yard, for example, where Esposito long held the patronage key, it was discovered a few years ago that the mob had somehow managed to take hundreds of thousands of dollars in shipyard elevator-repair contracts, despite the fact that the repair company had no employees and operated out of the rear of a Brooklyn café. The contracts were rescinded.

"Things have been going on for years," said Ed McDonald, the chief of the Federal Organized Crime Strike Force in Brooklyn. "But no one seemed to be paying any attention. We had a series of convictions involving wiseguys and politicians; we had murders, disappearances, and congressmen writing mercy letters to judges on behalf of vicious mob capos; and, after a paragraph in the papers, very little seemed to happen. The bad guys were replaced by new bad guys, and the system continued without missing a payoff."

As a result of the current investigations, however, many of the cozy relationships between the mob, its middlemen, and the city's pols are being looked at with new suspicion.

THE CAREER OF FORMER DEPARTMENT of Transportation commissioner Anthony Ameruso, 46, offers a fairly typical example of how the mob and the machine were quietly linked until the recent investigations opened everything to scrutiny. Shortly after Mayor Koch's election in 1977, Ameruso was appointed DOT commissioner, despite being rejected by the mayor's own screening panel. However, Ameruso did have the support of Meade Esposito.

Ameruso remained a commissioner—in charge of the Parking Violations Bureau, among other agencies—even though he was the target of several inquiries. His name popped up on FBI tapes as far back as 1979, when two mobsters, Nat and William "Billy the Butcher" Masselli, talked about a supposed "meeting with Ameruso" and stressed that "nobody is supposed to know about it."

There was a Department of Investigation probe after the DOT awarded lucrative car-towing contracts to Midtown Collision, a company that listed among its employees Christopher "Christy Tick" Furnari, a *consigliere* in the Lucchese crime family.

Ameruso was also questioned about allowing a highly coveted no-parking sign to be put outside a Mulberry Street restaurant owned by Matthew "Matty the Horse" Ianiello, an organized-crime capo who was convicted in December in federal court of skimming millions of dollars from his restaurants and topless-disco operations.

In 1984, Ameruso had even been put under surveillance by the city's Department of Investigation after officials received reports that he had accepted cash kickbacks from Federal Armored Transport, a mob-connected armored-car company that won a $107,000 contract with the PVB. The inquiry began after Federal's contract was rescinded because two of its guards were arrested carrying unlicensed guns. What's more, officials discovered that Federal's PVB contract called for the company to collect money throughout the city and carry it to banks,

Photograph, left: Dan Cornish/ESTO.

AGENTS WATCHING THE MANES HOUSE SAW THE MOB ASSOCIATE SLIP QUIETLY OUT THE BACK DOOR.

even though Federal had no insurance and no gun permits.

Though Ameruso managed to survive all these inquiries, he resigned in January after news broke of the bribery scandal in the PVB. Ameruso himself was not directly tied to the PVB scandal, but as the commissioner in charge of the bureau, Ameruso said, he felt responsible. Koch publicly regretted the loss of the DOT commissioner.

Shortly after Ameruso left office, however, an informant called the FBI and claimed that Ameruso had been a secret partner with Angelo Ponte in a parking lot at the corner of Spring and Varick Streets. Ponte, who's a private carter and one of the owners of Ponte's Restaurant in lower Manhattan, was identified in state hearings last year as a member of the Genovese crime family.

After selling the parking lot in 1985, the partners (there were six in all) made $2.3 million on a 1981 investment of $505,000, according to investigators. Ameruso himself made $148,000 on his $40,000 investment. In addition to the potential conflict of interest inherent in the city's parking czar going into the parking-lot business, Ameruso "intentionally manipulated the price of his investment" so he wouldn't have to report it on the city's financial-disclosure form, according to former U.S. Attorney John Martin, who was appointed by Koch to investigate city corruption.

Ameruso's lawyer, Nicholas Scoppetta, denied that his client has engaged in wrongdoing. He said that Ameruso knew Ponte from eating at Ponte's restaurant, and that he got involved in the parking-lot deal at the suggestion of a Queens banker, Michael Cousins. Ameruso has not been charged with any crime.

IN QUEENS, FEDERAL AGENTS ARE very curious about the relationship between Donald Manes and Michael W. Callahan, a mysterious, 47-year-old organized-crime associate. While Manes was recuperating from the suicide attempt and heart attack that were apparently brought on by the PVB scandal, Callahan visited him twice—the last time eight days before the former county leader killed himself.

Callahan's criminal record goes back at least to 1982, when he was indicted for setting up a money-laundering scheme for the mob. He pleaded guilty to a lesser charge and identified himself as a close associate of Joseph Trocchio, a member of the Genovese crime family.

Agents who were watching the Manes house said Callahan tried to leave without being spotted, by slipping out the back door. He then went to pay-phone booths several blocks away and made several calls after nervously looking around to see if he was being observed.

Callahan and Manes were certainly friends, often hopping off together to Atlantic City in a helicopter. What's more, Callahan sold Manes a Westhampton Beach house for the bargain price of $204,000, even though it had been listed for $295,000 by local real-estate agents. Investigators would like to know why Callahan was so generous toward Manes concerning the house, and they'd like to hear about any other business dealings between the two men. In addition, they want to know whether Manes viewed Callahan's last visit as friendly.

AGENTS HAVE ALSO GONE back to look at Manes's appointment in 1978 of Dominick Santiago as director of the city's Public Development Corporation, an agency charged with attracting new industry to New York. Santiago led a remarkable double life, one that in itself epitomizes the close connections between the mob and the machine. As Dominick Santiago, he was Carlo Gambino's godson, ran trucking companies suspected of mob infiltration, and served as president of Independent Local 3108 of the Brotherhood of Carpenters. Also under that name, he was arrested, indicted, and given a six-month federal-court sentence in 1975 for embezzling $500,000 in pension funds. Under the name Nick Sands, however, he became a Democratic state committeeman in the 33rd Assembly District in Queens; he got his Public Development Corporation appointment; he was a fund-raiser for Governor Carey; he became a member of local School Board 24; and he organized a 1979 fund-raiser for Representative Geraldine Ferraro.

On May 8, 1980, two men opened fire on Santiago/Sands as he left his home in Middle Village, Queens. He was hit nine times, but he survived and has since kept a low profile, according to the Feds. Today, agents are trying to figure out why so little was done to investigate the matter.

After the shooting, Manes said he was "shocked" to learn about the background of the man he had appointed: "He came well recommended as a union president and school-board member and a member of the State Democratic Committee."

In another investigation in Queens, District Attorney John Santucci is looking at the dealings of Arc Plumbing and Heating, an Ozone Park outfit that had $22 million in city contracts, including the contract to redo the restrooms at Shea Stadium. Santucci first came upon the connection between John Gotti and Arc in 1981, when the D.A.'s office installed the first wiretap in Gotti's headquarters. Lieutenant Remo Franceschini, who heads the Queens D.A.'s squad, turned over his original work on the Gotti case to the Eastern District, where Gotti is currently on trial on racketeering charges. But the information about Gotti's employment at Arc, which had been approved by the state's parole board, apparently never made its way to city officials: Millions of dollars in city contracts were awarded to Arc, even though the mob connection had been established.

"As a cop, I've been watching wiseguys for 30 years," Franceschini said, "but I've never seen them so bold. It's practically out in the open. I was amazed to find that Arc had over $22 million in city contracts, but I'm more amazed every day."

Santucci is also looking into a case involving a controversial landfill and waterfront development along Cross Bay Boulevard in Howard Beach. Among the partners in the project are Frank Russo, the owner of the Villa Russo, a Queens restaurant and catering hall that was a Gotti hangout. (For a time, Santucci ate there, too.)

"We began looking into the landfill and waterfront development after complaints about the way in which zoning variances were put through," Franceschini said.

Three weeks ago, the state attorney general charged Russo, in a twelve-count indictment, with evading nearly $50,000 in state and city sales taxes. Russo has pleaded not guilty in the case.

SOMETIMES, IF MOBSTERS CAN'T go directly into partnership with members of the city's political elite, they hire them as lawyers. There's nothing improper about a politically active lawyer having a mobster as a client. But prosecutors argue that some mobsters work through their lawyers to make their influence felt in the city.

Bronx Democratic leader Stanley Friedman is an associate in a law firm—Roy Cohn's firm—that is known for its vigorous defense of organized-crime members. Friedman, who has been indicted for bribery and stock fraud in the aftermath of the PVB scandal, is the kind of public official who boasted about his connections in city government and his

THE HEAT'S ON: *"Matty the Horse" Ianiello, "Nick Sands" Santiago, Robert Hopkins, "Billy the Butcher" Masselli.*

mastery of the bureaucracy. To a great degree, Friedman was right about his political clout, but he also picked up a number of associates along the way who are now coming under scrutiny.

For example, the Manhattan district attorney's office is examining the connection between one of Friedman's top aides, Bronx City Planning commissioner Theodore E. Teah, and Robert Hopkins, a mob policy operator charged last month with ordering the murder of a mob rival. Teah, a former employee of Roy Cohn's law firm, was Hopkins's lawyer. After the revelations about Hopkins came out, Teah said he was "aghast" to learn of the murder charge and of his client's reputed mob ties.

Investigators for Manhattan District Attorney Robert Morgenthau, however, say that Hopkins's reputation as a mob policy operator was widely known in the city. Hopkins himself is hard to miss. He stands six feet five inches tall and weighs 250 pounds. He fancies himself a rock star and once rented the Palladium for $15,000 to throw a party for J. J. Jackson, an MTV V.J. He tipped disco doormen with Cartier watches. And he shared a $2-million, fifty-ninth- and sixtieth-floor duplex at Trump Tower with the son-in-law of Lucchese crime-family soldier Peter "Petey Beck" DiPalermo.

Teah had Hopkins's power of attorney, and the lawyer's name appears on a sales agreement for a building Hopkins bought on City Island that has since been used to raise the million-dollar bail in the homicide case. Teah has explained that his name appeared on the sales papers only because Hopkins was out of town at the time of the signing.

Other questions about Teah have been raised recently. Federal prosecutors are looking into Teah's $29,000-a-year job as president of the Bronx Broadcasting Company, a corporation set up by Bronx Borough President Stanley Simon to produce community programming for a cable system that doesn't yet exist. Teah, who was Simon's campaign manager last year, is also being investigated by a federal grand jury in connection with the giving of more than $168,000 of Simon's campaign printing work to a Yonkers company, Town Hall Printing. The firm is owned in part by two of Friedman's closest aides—Paul Victor, counsel to Friedman's Democratic County Committee, and Murray Lewinter, the secretary to the committee. Town Hall's lawyer told prosecutors that Victor and Lewinter got $15,000 in profits last year on a "handshake" deal that brought the political printing work to the firm.

"So far, we have found that Town Hall has no printing plant and does none of its own printing," one investigator said. "It's just a telephone number in a Yonkers office that passes its printing work on to other firms."

Teah denies knowing that Victor and Lewinter were the secret owners of Town Hall, and he says he did not authorize payments to the firm.

PAUL VICTOR, THE COPS SAY, IS "well connected." He is law chairman of the Bronx Democratic party and counsel to the Public Administrator's office of the Bronx Surrogate Court. In 1978, as the party's parliamentarian, Victor made the key decision that allowed Friedman to take over the Bronx Democratic organization. In 1984, Governor Cuomo appointed Victor to the state's Law Revision Commission.

Victor is also the son of Genovese crime-family soldier Albert "Al Sappo" Viggiano.

Despite his involvement in civic affairs, and his influence in picking judges, prosecutors say that much of Victor's income has come from his representation of organized-crime figures.

Jay Turoff, the city's former Taxi and Limousine commissioner, is currently being investigated for awarding 100 taxi medallions valued at $100,000 each to a company in which he may have had an interest; for giving a lucrative taxi-meter contract to a family friend; for steering TLC business to a Brooklyn Democratic-party printer; and for improperly borrowing $244,000 from a taxi-industry credit union that allegedly paid Turoff a $30,000 bribe. His mob links, his comp trips to Atlantic City, and his penchant for blackjack are something else.

Through his gambling activities, Turoff became friendly with Charles Meyerson, an employee of the Golden Nugget in Atlantic City. Federal authorities in Brooklyn are now investigating whether Meyerson allowed Turoff to secretly buy into a cab company in Yonkers. Turoff's lawyer, Edward Rappaport, denied any wrongdoing by his client.

Meyerson himself is under investigation for allegedly arranging lines of credit at the Golden Nugget for known mobsters and for sneaking them into the casino.

UNTIL THE MUNICIPAL SCANDALS broke, law-enforcement authorities had rarely focused on the connections between the mob and the machine. All that's starting to change now. The effects of the new, get-tough approach are likely to be evident in the next few months as the various investigations continue rooting out trouble. Still, some authorities think the effort may be too little too late, at least as far as organized crime is concerned.

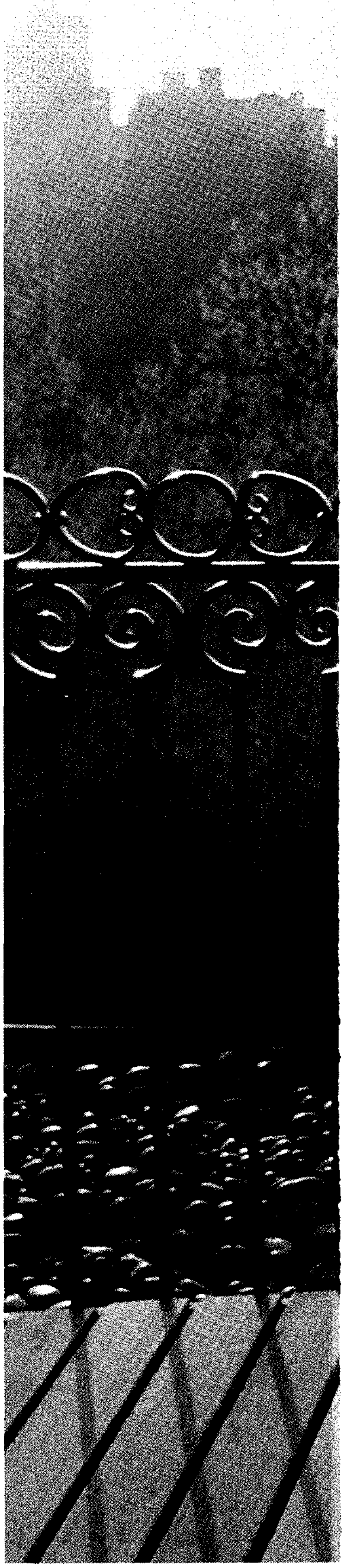
"Today, the hoods are almost indistinguishable from the good guys," said former federal prosecutor Raymond Dearie. "Their businesses have been assimilated. Yesterday's hijacker is going to college and is armed with a telex machine instead of a gun. The real story in the next few years will be the extent of this new mob's influence in the city." ■

Photographs: left, Neil Schneider/New York *Post*; center right, Marc Vodofsky/New York *Post*; right, Larry Morris/Washington *Post*.

HARTZ CONTENT

THE GOOD LIFE OF LEONARD STERN

BY GIGI MAHON

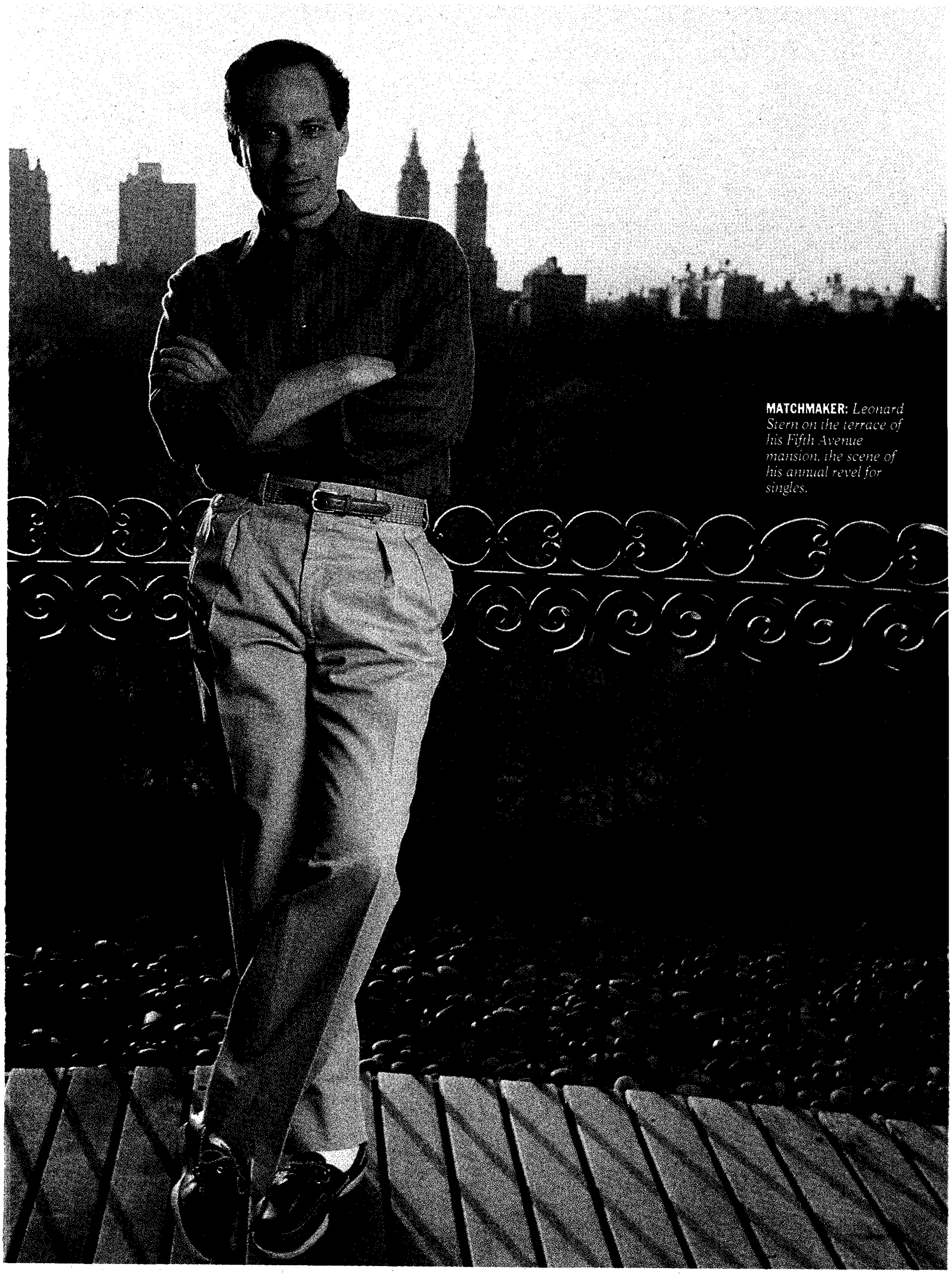


LEONARD STERN IS THROWING A PARTY. A HUNDRED or so people are milling around in his Fifth Avenue limestone mansion, wandering past the van Gogh, the Monet (water lilies, no less), and the antiques. They're traipsing into his bedroom, past the four-poster bed, up the stairs to the top-floor rec room with its telescope and its polo mallets, out to the windy deck suspended over Central Park, and quickly back in, to drift downstairs again. Leonard isn't nervous about giving so many people the run of the place. He was *kidding* earlier when he said, "At nine they arrive, at ten they steal the ashtrays, at eleven they leave." Leonard *likes* entertaining.

Usually it's small dinner parties. Leonard's got a great cook and loves to eat at home. But tonight it's different. Tonight is the annual do that Leonard throws—corny as it sounds—for *single* people. Rules are simple. You can bring a friend, you can even bring a friend of the opposite sex, but you *cannot bring a date*. Leonard doesn't want anybody clinging to anybody else all night. It spoils the atmosphere and makes it harder for things to happen. "We got a marriage out of last year's party," confides the host, with Dolly Levi delight.

Leonard, 48, himself divorced and the father of three grown children (his ex-wife, Judy, a psychologist, is remarried and living in the Upper East Side house she once shared with Leonard), enjoys matchmaking. He likes helping people write the chapter of their lives that begins "Boy meets girl." Recently, he fixed up a rabbi and a widow. Both were grateful. Everybody thinks rabbis always have something to do, the rabbi told him. But it's not true. Rabbis get lonely, too. Tonight the host is even keeping in mind the interests of some friends who couldn't make it. Leslie Wexner sent his regrets but asked Leonard to find him a nice Jewish princess. Leonard is working on it.

He is an energetic host, running up and down a flight of



MATCHMAKER: *Leonard Stern on the terrace of his Fifth Avenue mansion, the scene of his annual revel for singles.*

PHOTOGRAPHED BY JAMES HAMILTON

DUAL IMAGE: *Stern is low-key, charming, affable, funny; his personal style is that of a nice Jewish boy. But there are plenty of people who hate him, and many impute sinister behavior to him.*

stairs to introduce one guest to another, taking mental inventory of the spread on the dining-room table, lighting cigars and standing back in a rising circle of smoke, observing, beaming at what he has wrought. He's showing all the signs of pulling off the hardest feat of all: having fun at his own party.

IN FACT, LEONARD STERN SEEMS TO BE HAVING FUN IN general these days. Friends say he's the happiest he's been in years. Life is good. His pet-food-and-real-estate empire, Hartz Mountain, is thriving. It is said to control upwards of 75 percent of the pet-supply business. He made a literal fortune in developing the New Jersey swamplands, although nearly everybody said it couldn't be done. Now, in addition to many ongoing projects in New Jersey, a "yuppie haven" in Westchester, and a building in Queens, he's putting up a 24-story office building at the corner of Madison Avenue and 61st Street. He doesn't like to make too much of it, but the leap in prestige from his real-estate roots to this area is like, well, the leap from Secaucus to the Upper East Side.

The Village Voice, which he bought last year, is looking good, with snappier graphics, whiter newsprint, and more-colorful covers. People are noticing.

Then there are the trappings: the mansion, the ski lodge in Aspen, the home in Bridgehampton, the trips he takes to places like Nepal, Davos, and St. Moritz, often with his kids.

He's making it into the columns, too, having become a name worth noting at parties worth covering—hobnobbing with everyone, from his buddy of 30 years, Saul Steinberg, to Malcolm Forbes, Gloria Steinem, and Sherry Lansing. And, far from least, there are his philanthropic activities. NYU is a major beneficiary, and has been for years. Leonard Stern Hall will go up on Washington Square. Now Stern has devised a plan for housing homeless mothers and children in new developments; the first units are already under construction. The capper on it all came last Christmas, when a New York *Times* editorial glowed with praise for the project for the homeless devised by Leonard Stern.

Leonard Stern? The same Stern whose image—until very recently—was unpleasant, to say the least? It wasn't too long ago that—if he'd been a chunk of real estate—Stern would have made the New Jersey swamplands look, by comparison, like Palm Springs. Stern and his company are only now coming out from under a decade of muck. In 1977, a Hartz executive was convicted of fraud against the company. In the late seventies, Hartz's distributors brought a dozen or so suits against the company, with settlements by Hartz totaling in the tens of millions of dollars. In 1978, A. H. Robins, parent of a Hartz competitor, launched an antitrust suit that wound up with Hartz paying Robins $42.5 million. In 1981, *60 Minutes* did a scathing profile of Hartz and its chairman. The up-front teaser included a former Hartz regional manager saying, "Hartz used any means available to eliminate competition, even sabotaging the competition's product on the shelf." There were also charges of offering goods, credits for nonexistent merchandise, and cash payments. "Along with his money," Mike Wallace said about Stern, "he may have made more enemies than most tycoons." The show was especially damaging because few who saw it forgot the image of Stern rushing past the cameras, refusing to talk.

In late 1982, a former vice-president of Hartz was indicted and convicted of perjury concerning the procurement of prostitutes. In early 1983, a *Wall Street Journal* article ran under the three-column headline HARTZ OWNER MADE A PRIME TARGET OF A BIG GRAND JURY INVESTIGATION. In October 1984, *The American Lawyer* did its own ten-page indictment of Stern and his company, summing it all up with this catchy headline: THE HARTZ MOUNTAIN CORPORATE OFFICERS' GUIDE TO COMMITTING PERJURY, SUBORNING PERJURY, OBSTRUCTING JUSTICE, LOCKING UP THE MARKET, AND PAYING A $20,000 FINE. *The American Lawyer* described Stern as about five feet two inches tall (he says he's five eight and a half) and quoted an unnamed acquaintance as saying he has "a snakelike head." (Of all that has been laid on Stern in the press, that is the line that seems to incense him most.)

It's tough to reconcile the Stern you see in person with the Stern you see in the press. An admiring friend says, "Like anybody who's gotten as rich as Leonard"—Stern's personal fortune is estimated at between $500 million and $1 billion, depending on whom you talk to—"he has an edge of ruthlessness to him." But he doesn't come across that way. His personal style is closer to that of a nice Jewish boy from New York City—a yeshiva boy at that. He is fast-talking, low-key, charming, affable, funny. His first instinct is to go for the joke. He speaks with a slight New York accent and occasionally utters phrases like "unbeknownst to us."

But that's not the side everybody sees. There are people who

the village
VOICE
The Weekly Newspaper of New York
At Newsstands

BOSS: *"Supportive"* Voice *owner Stern with editor-in-chief David Schneiderman and Jesse Jackson.*

hate him, and plenty of them. Some brand him a "public relations" philanthropist. Others have more pointed and personal insults to hurl. Many impute sinister behavior to him. Their cases are not hurt by occasional quotations from the object of their disaffection. For example, the 1982 issue of *Forbes* that reported on the 400 richest Americans quoted Stern as saying, "A salesman should be able to sell horse apples. You just have to con the sonofabitch." In his office, there once hung a sign bearing the legend ONCE YOU'VE GOT THEM BY THE BALLS, THEIR HEARTS AND MINDS WILL FOLLOW. (Today, there is a sign reading BOSS, with the last *s* squeezed in a vise.)

But there are also old friends who hold Leonard Stern in high and obvious affection. The wife of one of his employees spills over with tales of Stern's generosity, of the lengths he went to to help her husband when he was sick. Stern is not the first person to elicit love-hate feelings from those who know him. But for both sides of the Stern issue to be right, there has to be some profound duality of personality. Either that or your perception of Leonard Stern depends very much on whether you're with him or against him.

HARTZ
Complete Parakeet Kit

TYCOON: *The visionary (palm trees for turtles, and more) with senior Hartz executives.*

THE FORTUNE GOT STARTED ON ITS WAY BY MAX Stern, Leonard's father. It's a great and tuneful American success story. Max ran a textile business in Germany that went bust in the early twenties. Worried about a badly deteriorating economy and soaring inflation, Max sailed for America in 1926. He took with him some unusual baggage: 2,100 canaries. The birds, which hailed from Germany's Harz Mountains (the *t* was added for America), had been given to Max to satisfy a debt. Upon arrival in America, he sold the little yellow chirpers, then imported and unloaded more, eventually exploiting an incipient fad and adding parakeets to his stock. Later, he expanded into birdseed and cages.

Max Stern was a master marketer. In the thirties and forties, Hartz was best known for the Hartz Mountain Master Singing Canaries, a clutch of birds that trilled their little hearts out on radio ads, luring customers into the stores. Eventually, Max moved the company into the mass-merchandising of pets, through chains like F. W. Woolworth and W. T. Grant. He undercut the competition on the price of the birds, then made his real money on the seed and cages.

Leonard Stern was born in New York in March 1938, one of three children. He attended yeshiva and grew up wanting to be in business, though he wasn't quite certain what kind. There seemed to be more to life than meeting the needs of pets. Max Stern, meanwhile, "had a love of animals like no other human I have seen," says a current Hartz executive, but the love didn't necessarily extend into his own living room. Leonard bought two pets as a child, neither of which was welcome long enough to get named. The first was a monkey. "I brought it into the house," its master remembers, "and it jumped across the room, took one piss, did it over the bedspreads and rugs, and that was the end of the monkey." Leonard's parents sent the creature packing and told their son he could join it. Their son stayed. Another time, he went to a store in West Harlem that sold live poultry and brought home a duck. The duck got nervous in the bathtub. It was evicted in four hours.

Stern got his undergraduate degree at NYU at eighteen and his M.B.A. at nineteen. In the 1950s, Max Stern, while still very active himself, gave the company stock to his three children. At 21, Leonard took the reins of Hartz Mountain. He eventually bought out the shares of his brother and sister. Max Stern died three years ago, at the age of 83. He had been ill for some time but continued to come to work every day. His son has kept his office exactly as it was the day Max left. No one is allowed to use it.

When Leonard Stern took over, the business was floundering. Sales were drifting downward, and debt was huge. Even detractors acknowledge that Hartz has quality products and that Leonard Stern is a keen businessman. A business acquaintance says, "He could be tough, mean, and nasty. He's not always a very nice person. I always got the feeling that you could wrestle with him and he could get you down and pin you, but it wouldn't be enough. He still wants to stick the shiv in. But, despite all of that, he's a good businessman and he's shrewd and I'd love to have money with him. I don't think Leonard has made many mistakes."

Stern successfully guided what was a small, profitable manufacturer of a limited range of pet supplies into a major, professionally run corporation. It was Max who started it all, who had the entrepreneurial instincts, but it was his son who had the vision to see where it could go. Says the son of the father, "He had the vision of the shoemaker sticking to his lasts, and I had a vision of a line of shoes, boots, galoshes—and add umbrellas and raincoats." Or, actually, special poodle bowls molded narrow so floppy ears wouldn't drag in the food, mirrors for parakeets, and plastic palm trees for turtles.

Stern told *Fortune* in 1973, "I took Hartz from canaries into pet supplies, from sixty products to twelve hundred products, from eighteen people to four hundred in the field, from packaging to integrated manufacturing, from being a debtor to being a lender."

In 1972, Stern took the company public, very successfully. (Actually, a predecessor company, Sternco, had been public before that.) Seven years later, Stern took Hartz private again, at $8.25 per share below the price the original shareholders paid. With his father's approval, if not participation, Stern got the company into real estate. He started in 1966 in New Jersey. An early purchase was 1,000 acres of swampland in the Meadowlands area. He paid $10 million. People thought he was nuts. Today, the property encompasses shopping centers, housing, corporate headquarters, and distribution centers, as well as networks of roads and bridges, all installed by

IMBROGLIO: *In the seventies, controversy swirled around Stern's company, Hartz Mountain. During the ugliest battle—with A. H. Robins—Hartz was accused of the vilest kind of competitive practices.*

Hartz. Stern's not saying what he put into it, but its estimated worth is over $1 billion.

At any given time, Hartz has around 30 projects under development, with a few hundred or so—totaling 30 million square feet—completed and under Hartz management. The company rarely sells.

In its Meadowlands property, Hartz plays landlord to companies like Panasonic and ITT. Harmon Cove, one of its Meadowlands developments, is also, in Stern's words, "the outlet capital of the Northeast." (He swears he buys shoes and clothes in the outlets there.) Harmon Cove Towers, a high-rise condominium, had trouble selling when it first came onto the market, in the early eighties, so the company allowed about a quarter of the apartments to go to renters. Now it is fully occupied, and the rental units are gradually being converted to condominiums.

Lincoln Harbor, a mixed-use project of housing, offices, shops, a hotel, and a marina, is going up on the waterfront of Weehawken, just across from midtown Manhattan and the new convention center. Paine Webber recently signed on as a major tenant.

While Stern is not shy about taking credit for having recognized a good investment area when he saw it, he admits that serendipity played a part. He was geographically ignorant, for one thing. "Everyone else had an image of what the area was like. I knew nothing about it. I didn't know about the pig farms." Equally important were financial considerations. He started in New Jersey because New Jersey was all he could afford: "With a little money, you could build a little building in New Jersey. With a little money, you can't build *any* building in New York. So we went the poor man's route."

THE CONTROVERSY IN WHICH STERN AND HIS COMPANY eventually became embroiled was a long, sticky, complicated, and convoluted list of events. There were skirmishes that in retrospect look minor. Union problems. The conviction in 1977 of a Hartz executive for fraud against the company. They were only a prelude. It's even difficult to say what came first in the antitrust problems that followed, because they all intermeshed and fed on each other.

In the early seventies, Hartz ran into trouble when it began to compete head-to-head with independent distributors handling its products. The problem seems to have been that the distributors were also handling competitors' products. This was perfectly legal, but not satisfactory to Hartz. Hartz claimed its competition with the distributors was motivated by dissatisfaction with the way they were handling the business. The distributors claimed Hartz was motivated by a disinclination to let anyone else have any part of the business. In other words, Hartz didn't want other companies' products being pushed by the middlemen. (A businessman who knows Stern well says, "I would not like to compete with Hartz Mountain. Leonard is not happy unless he has 100 percent of the market—99 percent won't do.") Hartz eventually bought out many of the distributors.

A Federal Trade Commission investigation followed and culminated in Hartz's signing a consent decree. Without admitting that it had done anything, the company agreed not to use threats and special favors to try to force dealers or retailers to boycott rival products.

The ugliest of Hartz's battles was the twenty-month litigation with A. H. Robins. Hartz was accused of the vilest kind of competitive practices. It was claimed that in order to drive competition under, Hartz resorted to bribery, coercion, and kickbacks to distributors, and that once it even supplied prostitutes to them.

At the time, A. H. Robins was beginning to find itself a character in its *own* corporate morality play, a fact that has not escaped Leonard Stern's attention. "These are the people with the Dalkon Shield," he points out. "That is not an immaterial fact, because it gets to their corporate morality. These people stood by while customers died. The history of the Dalkon Shield and A. H. Robins's senior management's involvement is one of the great shames of American consumer products."

The case was no prettier than that. The only clear winners were the lawyers. Partly because of the legal expense, says Stern, Hartz decided to settle, in 1979. The company agreed to pay Robins $42.5 million and to mend some of its competitive ways.

Stern is positively gleeful in describing the terms of the payment. Hartz was to pay the money out over five years, interest-free, with the largest payments coming in the last two years. For tax purposes, though, Hartz could legally write off its payment at once, which means, says Stern, "that I got back, the day I agreed to the settlement, $17 million net." Robins, by contrast, had to *pay* taxes on the entire settlement the first year. So, Stern says, while Robins received a payment of only $5 million the first year, the firm had to pay $22 million in taxes, a fact that apparently escaped its accountants' attention until too late. "They went bonkers!" exclaims Stern.

A Robins spokesman, John Taylor, says the company won't discuss the tax aspects of the settlement, because Robins and the IRS are in court on the matter. As for who was finally right or wrong in the case, Taylor adds, "You have to look at who paid whom the $42.5 million to settle the original dispute."

THE PAYMENT DID NOT END THE MATTER FOR Hartz. The case, in fact, piqued the interest of a U.S. Attorney in Virginia, and a grand jury began examining the antitrust allegations, as well as considering whether Hartz had engaged in obstruction of justice in the Robins case.

The obstruction-of-justice questions were raised because, in the middle of the litigation with Robins, three Hartz sales managers reported that two company vice-presidents had ordered them to commit illegal acts, including destroying files. The vice-presidents were fired by Hartz, and each pleaded guilty to one count of obstruction of justice. The two later testified that higher-ups—one of them named Stern—had given the order to destroy the files. Under cross-examination, the men admitted to having perjured themselves in previous testimony. To this day, Stern thinks the two vice-presidents were offering rebates and free merchandise to store owners or distributors in exchange for cash and personal gifts.

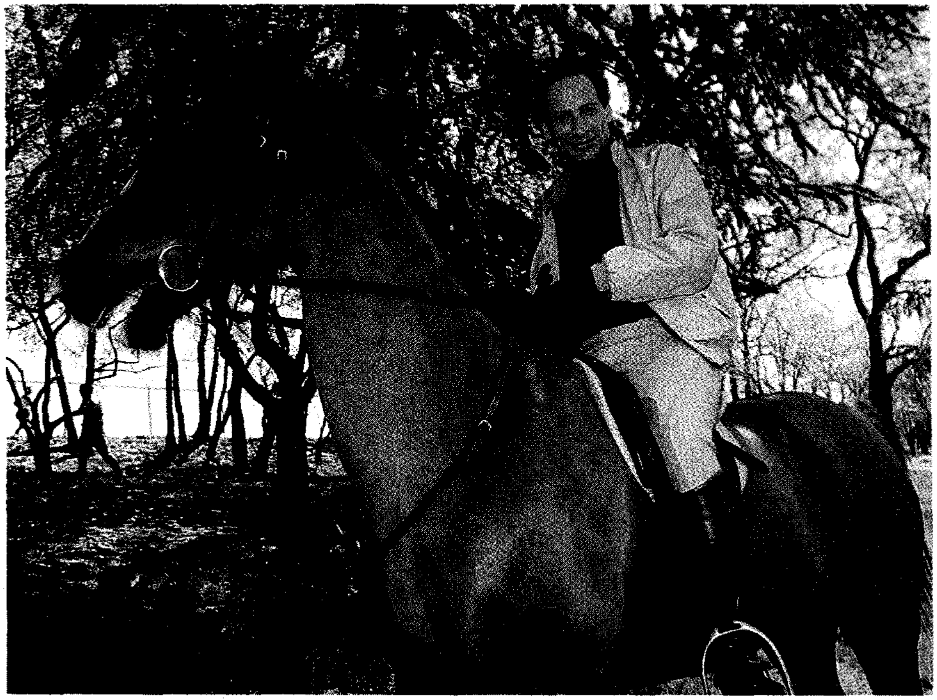
In any case, the grand jury made Leonard Stern a prime target of its investigation. Chief among its concerns was whether he had ordered a cover-up in the Robins case.

In October 1982, the grand jury indicted a former vice-president of Hartz on charges of perjury in his testimony about prostitutes in the Robins case. He was eventually convicted. But Stern suffered no similar fate. In March 1984, after more than three years of investigations and testimony, lawyers for Hartz and the government told U.S. district judge Robert Merhige Jr. that they had reached an agreement. Hartz Mountain would plead guilty to obstruction of justice and encouraging perjury. No Hartz executives were charged.

Judge Merhige was livid. He was forced, by law, to accept the plea. After fining the company the maximum allowed—$20,000—the judge added, "Usually, one of the compensations of this job is being able to leave here every day . . . feeling that justice has been done. I can't feel that way today."

There was nothing particularly clear cut about the way any of the Hartz legal imbroglios were settled, which means that the questions about Stern and his company have never died down. Did aggressive business moves become ruthless ones? Did skirting the law become breaking it? All that's safe to say is that the allegations and the years of lawsuits tainted both Leonard Stern and Hartz. As the *Times* put it in an article last year, "The Robins litigation stained Hartz's reputation, perhaps indelibly."

"There was a hysteria about Hartz," Stern recalls now. "People were blinded. *Good* people were blinded. It was painful. Very painful. *Very* painful. My late father was one of the leading philanthropists of this city. He created a business out of nothing. All of a sudden, all of the good deeds, all of the honest accomplishments, became interpreted in sinister form."



SPORTSMAN: *Stern, who's the happiest he's been in years, on a ride through Central Park.*

LEONARD STERN SAYS HE IS NOT CONSCIOUSLY CULTIvating a new, improved public profile. He has a well-connected P.R. man, Howard Rubenstein, but, he explains, he needed Rubenstein once he bought the *Voice*. He's giving interviews now, after a ten-year silence, because, he says, it would be hypocritical to own a media property and refuse to speak to the media. Besides, he says, he regrets not talking to *60 Minutes* and some other media (he excludes *The American Lawyer*) in the past. He thinks he was given bad advice.

But through a conscious effort or not, a new Stern is emerging, though the rebirth got off to a difficult start. Stern's first foray into the media arena was the purchase in early 1984 of the *East Side Express*, owned by Philip Merrill, a Washington, D.C., publisher, and edited by Clay Felker. Stern bought it after a conversation at a dinner party—he thought it was "catchy and snazzy." Then he took a hard look at the numbers. At first, he had reckoned he'd lose $1 million on the tabloid the first year, $500,000 the second, and break even the third. But on closer examination, he decided that he'd lose $9 million to $11 million in the three years and that there was no hope of ever turning a profit. A consultant brought in by Felker estimated the loss at $5 million. Stern wasn't prepared to accept it, and the paper was sold.

His *Village Voice* experience has been happier. Stern bought the *Voice* from Rupert Murdoch about a year ago, for $55 million (the price could escalate to $60 million if *Voice* revenues hold). Murdoch had paid $16 million in January 1977 for a package that included the *Voice* and *New York*. Under Murdoch, *Voice* revenues increased from $10.9 million in 1981 to $16.7 million in 1984, and earnings jumped from $2.9 million to $4.7 million. Still, a lot of people think Stern overpaid.

The new owner insists he paid what the paper was worth to him. "My primary interest in the *Voice* was that it was a damn good business deal," Stern says. "Everything I own was worth a fraction of its value just a few years ago." He says he didn't have to love it to buy it: "I save the passion for after hours."

Voice staffers were initially more than cool to the Stern purchase. The *American Lawyer* articles made the rounds, and a *Voice* column welcomed Stern's bid for ownership with the words "And now for the bad news." In the year since the purchase, though, peace has reigned.

Voice publisher and editor-in-chief David Schneiderman says life with Stern is fine: "He is very supportive of what we are doing here and of me personally." The men are in daily contact, Schneiderman says, but it's "a very casual relationship."

Stern has promised not to meddle in editorial affairs; he seems to interpret this as not trying to shove his ideas through. He devotes five or six hours a week to the paper, though, and can't resist offering a weekly checklist of suggestions.

"Your new art director is really, really catching on," he told Schneiderman in a recent phone conversation. "And I liked 'Getting & Spending.' It could be the basis for expanding fashion coverage." He had earlier suggested captions to break up blocks of type, and on the phone he told Schneiderman that the current issue is better, but "not quite there. You're so used to seeing these run-on sentences, you don't even see them anymore. Do you realize that all of you would flunk penmanship and grammar in school?"

Stern grumbles good-naturedly that his suggestions are routinely rejected by the *Voice* staff. He tells a reporter, "You want to see editorial freedom? I'll show you editorial freedom." He opens a copy of *View*, the trial issue of a new *Voice* fashion supplement, to a picture of very pregnant women in bikini underwear. "That's editorial freedom," he exclaims, snapping his hand against the page. *View* recently re-emerged as *Vue*, and while it is kooky in the *Voice* style, it doesn't have any pregnant women in underwear.

None of this is enough to have turned Stern off the world of words. He's shopping for another media property, and he's thinking of starting a Washington, D.C., version of the *Voice*.

LEONARD STERN'S AWAKENING ON THE HOMELESS ISsue came on a balmy September evening last year, when he was showing Manhattan to a friend from California. They drove past City Hall and noticed homeless people sleeping on benches. Stern decided to investigate. As Stern tells it, he approached a policeman—a tough Irish cop—and said, "I want to speak to the officer in charge here." The cop told him, in essence, to get

THE SEARCHER: *Stern, who acknowledges that he's looking for a wife, dates a lot—"accomplished people of high standards." Friends say he is very sensitive about being stalked for his fortune.*

lost. A verbal scuffle ensued, and Stern pulled his trump: He flipped his *Village Voice* press card. "Would you like your picture in the newspaper tomorrow?" he demanded.

The cop mellowed. Look, he told Stern, "these people are safer here than in the shelters. It's a nice evening. We're watching them. I don't have the heart to drive them away." He told Stern to check out the shelters, see how people are living. Then he would understand why they were safer in the park.

Stern visited the welfare hotels and the gymnasiums. "I can only describe it," he says, "as Auschwitz with plenty of food and changed linens and no work." What most impressed him was the mental deterioration that seemed to afflict the inhabitants of the shelters.

So Stern hatched a plan. It's not directed at the individual homeless but at the more than 4,000 homeless families—mothers and children mainly—who have been evicted or burned out of their apartments. The plan calls for construction of a series of garden apartment-like buildings in vacant lots in the outer boroughs. The construction is being financed privately through bond issues. What that means is that the buildings will, in effect, be owned by private investors; their eventual return on their money will come from the money the city and state will pay to rent the spaces to house the homeless. Those same funds now go toward renting space in welfare hotels and gyms.

Stern says that the new shelters will cost the government far less than what it is paying now. The new accommodations will be pleasant—but not so pleasant that there's no incentive to leave. Apartments will have small kitchens and bathrooms; the rooms, also, will be small, and closet space will be minimal so that people won't be lulled into feeling they've got a permanent place of their own. The initial shelters will be run by the Red Cross. Social workers will abound.

By New York standards, the Stern plan has gone through amazingly fast. Hitches could develop, but the fact is that a Brooklyn project is going up now. Among the professionals helping with the legal details are Andrew Cuomo, son of the governor. David Beseda, of the Coalition for the Homeless, calls the Stern plan "very innovative." He points out that it represents the first time that the private and public sectors have cooperated on new construction of emergency units for homeless families, and adds, "It is creative use of the same money that's now being poured into rat-infested dumps." Leonard Stern's oldest son, Emanuel, is now working on another housing project for the homeless.

LEONARD STERN INSISTS THAT, CONTRARY TO POPULAR opinion, he is *absolutely not* a workaholic. His day starts at around eight o'clock, with breakfast at a small, handsome antique table by a window overlooking Central Park. Classical music plays in the background. He checks in with his office, gets messages, dictates a couple of letters ("Dear Gayfryd, Your apartment becomes more magnificent. Dash. Dash. Dash. The company was stimulating. Dash. Dash. Dash. Thanks very much for including me"), returns phone calls. An acquaintance has a question about someone Leonard has recommended for a job. "She's a kid that deserves a break in life," Leonard tells him.

Eventually, Leonard makes his way down to the waiting sedan, immediately grabs the car phone, and starts punching numbers, checking in with department heads, his secretary, the *Voice* editor—calling and calling until he's moving into the Lincoln Tunnel and losing contact with the world outside it.

His office is in Harrison, New Jersey, in a complex of buildings that used to be a General Motors ball-bearing plant. There he returns more calls. His son. A landscaper who wants to put trees on Stern's Bridgehampton property but tells Stern they'll probably die. "Then what do I want to put them in for, except to make you rich?" demands Stern. (Former neighbors on the South Shore of Long Island still remember with awe the time when, they swear, Leonard, disgusted with the puny size of readily available trees, had giant ones helicoptered in.) There are meetings with a marketing head, a once-around-the-building to inspect packages the art department is coming up with ("I want a *cat* on the box," Stern tells one designer), a fast "Hello, what's going on?" at the sales department. There's lunch in a conference room, then more calls and meetings, then it's back in the car, beating the rush-hour traffic, to Manhattan. Steve Rubell and Ian Schrager are coming over to discuss a benefit at the Palladium for the homeless. Then dinner.

He dates a lot—"accomplished people of high standards." A recent date was a very attractive and pleasant Emmy-winning producer. He's "looking for a wife to get married," he cheerfully offers, but he hasn't found *the one*. "When I find the perfect woman, she won't want me, because she'll be looking for the perfect man," he says with a laugh. More than one friend has been heard to suggest that what Leonard *really* needs is a Gayfryd Steinberg (Saul Steinberg's wife), somebody who can guide him socially and mellow him and get him into black tie. Friends say he's very sensitive about being stalked for his fortune.

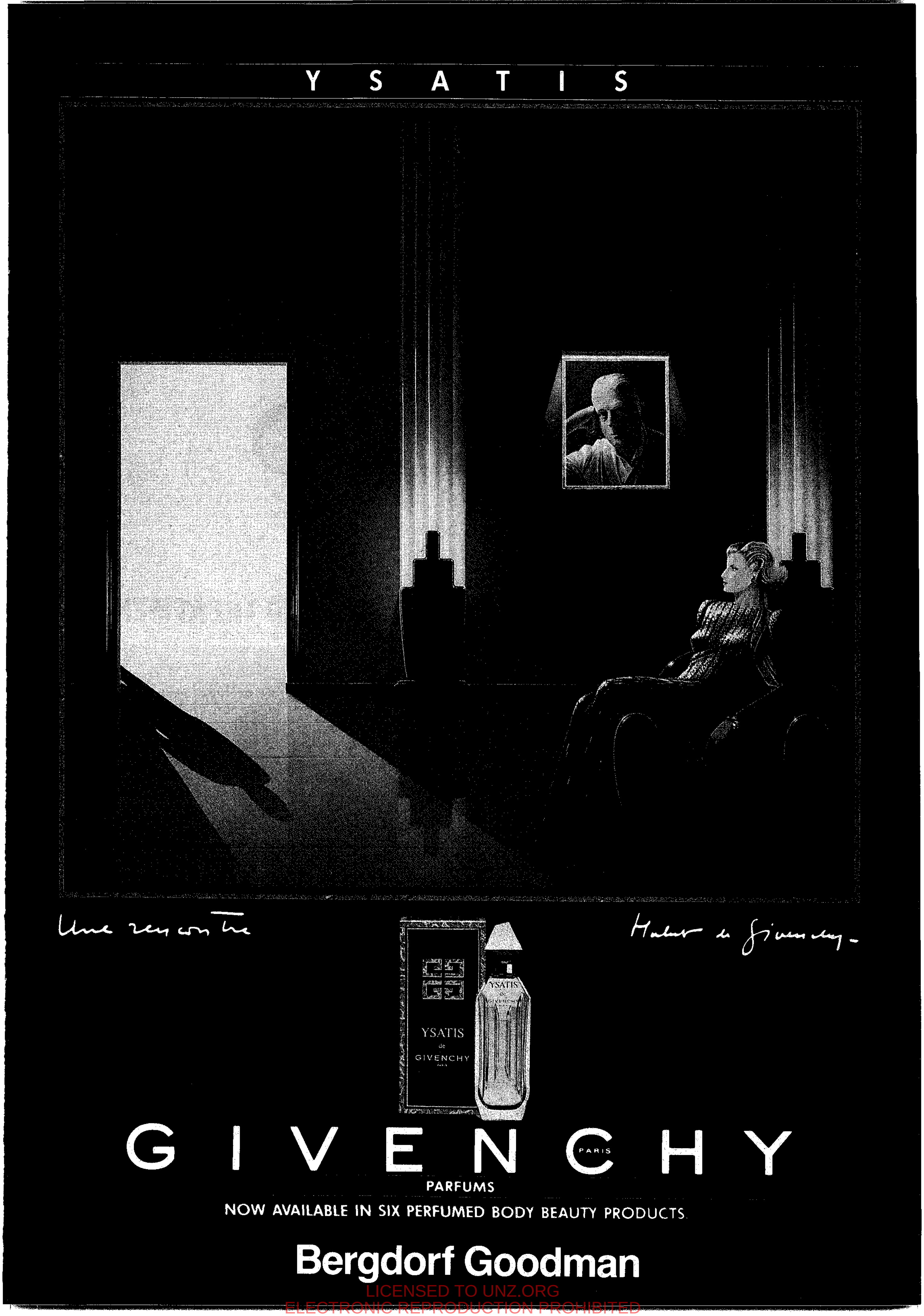
Meanwhile, he's having a good time—skiing, collecting art ("I like beautiful things"), riding in Central Park (he favors a horse named Ego, and keeps his own horse, George, on Long Island), and going to dinner parties.

Recent events, particularly the *Voice* purchase, seem to have widened his available horizons. Laura Landro, a *Wall Street Journal* reporter and Stern friend, says, "A whole new world has opened up for him, both socially and intellectually. He's like a kid in a candy store." Stern even showed up with Sherry Lansing at one of the Prince Charles dinners. He relates with relish a dinner-party conversation with Mike Wallace, who did the *60 Minutes* profile of him. Stern says he gave Wallace his side of the story, and Wallace said, in effect, "Gee, I never thought of it that way."

Wallace's account is not much different. He says Stern did not suggest that the broadcast had been "less than faithful to the truth," but he admitted he should have come forward for the cameras. Wallace also recalls Stern's saying that—as a result of the broadcast—he began to understand how other people perceived him, and to do something about it. "Implicit in that," says Wallace, "was the thought of doing something more useful with his money." Wallace was surprised by Stern. "I figured him to be a far more forbidding figure. I expected an irascible, abrasive, difficult man. I didn't find that at all."

Stern's legal skirmishes these days are minor. The Newark *Star-Ledger* gets mad because Hartz doesn't want its boxes on the New Jersey properties. The dispute is settled peacefully. That sort of thing. None of it is anything like it was in the old days.

So Leonard seems a contented man. Is there anything he's dying to do? Any huge, yawning void? He thinks for a moment. "There's no one thing that leaves me so unfulfilled that I'm dying to do it, except dying to continue to do what I'm doing," he says. "It's one big hoot." ▬



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THE HOUSE OF HITS

BANTAM GIVES BOOKS THE HOLLYWOOD TREATMENT

BY TERRI MINSKY

AT 11:39 A.M. ON THE LAST Tuesday in January, the weekly editorial staff meeting at Bantam Books is coming to a close. During the past hour, editorial director Stephen Rubin has told his troops that Bantam has signed up all the diet books it cares to publish in hardcover until 1988, has rejected novels about samurai, World War II, and an ex-boxer who rescues a girl from a cult ("We've done that," he says of this last book. "Haven't we?"), and is now considering the suggestion that astronaut Neil Armstrong might be worthy of a Bantam autobiography.

"I was thinking," says an editor from the far end of the conference table, "that he might fit the Bantam profile of an American hero."

Rubin isn't convinced. "What's he done besides walk on the moon?"

No one seems to know.

"Isn't that enough?" someone asks.

Rubin knows it isn't. One brief moment in history does not sell books. He has learned that by watching the autobiography of Geraldine Ferraro, for which Bantam paid a reported $1 million, stagger up the lower rungs of best-seller lists for a few weeks and then disappear.

"How about the black astronaut? Has anyone signed him?" another editor offers. "Or Sally Ride? Did she ever write anything?"

Rubin starts shuffling papers. He has left his Time/Design date book downstairs, and he feels lost without it. He wants to get back to the phone messages that are surely piling up on his desk.

"Don't forget that everyone and their mother is writing an autobiography," says Rubin. "We've got 7 million publishers doing these books." This is due, in no small measure, to Bantam's daunting success with the autobiographies of Lee Iacocca, Chuck Yeager, and Shirley MacLaine, which, at that moment, had formed a roadblock at the top of hardcover-nonfiction best-seller lists. Bantam itself has three more in the works—those of Hugh Hefner, Beverly Sills, and Patty Duke—and Rubin had bought yet another scarcely one hour before, the life story of Yolana the psychic (*New York*, December 23–30, 1985).

An editor ventures one final suggestion before the meeting breaks up: "How about that teacher who went up today, Christa McAuliffe? Is she signed with anyone? We should talk to her when she gets back."

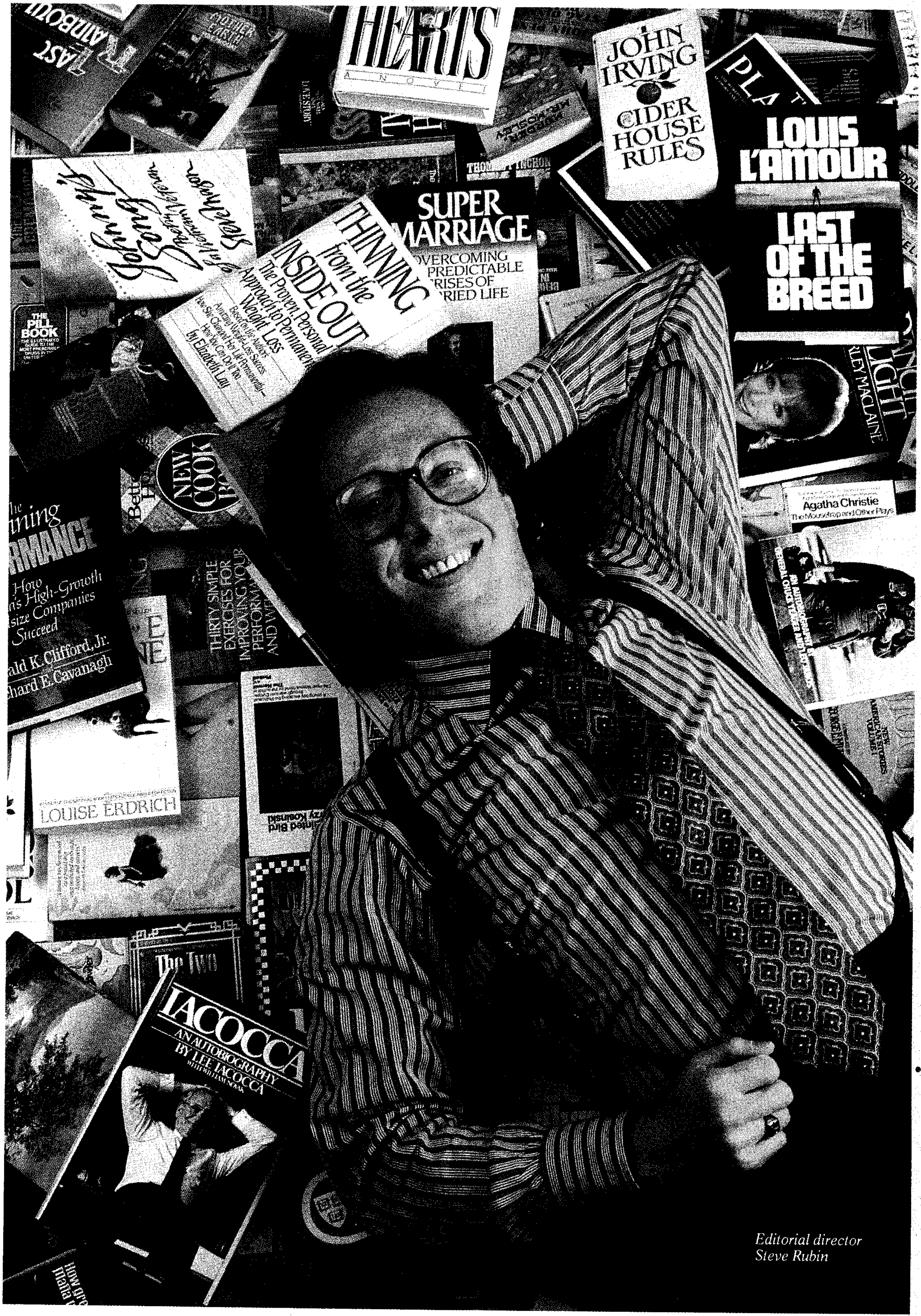
Minutes later, this last idea becomes tragically inappropriate. At the exact moment Rubin and his editors are bandying astronauts' names about, the news comes that the space shuttle *Challenger* has exploded, giving McAuliffe precisely the sort of American-hero status that Bantam likes to think its autobiography subjects have attained. A crowd quickly gathers in Rubin's office to watch Dan Rather describe the horrible event, but Rubin is standing in the hallway, his eyes round with amazement, his hand clapped over his open mouth.

"Oh my God!" he says, his voice and jaw dropping with each word. "I just remembered. Our psychic, Yolana, when she was in here yesterday, she predicted that this year someone would die in space. Can you believe that?"

In spite of the circumstances, he cannot help feeling quite pleased with himself.

"And today," he says, "I've got her book!"

THESE ARE GLORIOUS DAYS AT Bantam, days so filled with good news that people bump into one another in the corridors of the twenty-fifth and twenty-sixth floors at 666 Fifth Avenue delivering it: the New York *Times* best-seller lists—Bantam has 10 of the 65 available spots; a favorable review for one of its books (not so long ago, most Bantam books were ignored by critics); a *New Yorker* cartoon showing a corporate board meeting, with the caption "Gentle-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IACOCCA AN AUTOBIOGRAPHY BY LEE IACOCCA
LOUISE ERDRICH
THE PILL BOOK

Editorial director
Steve Rubin

PHOTOGRAPHED BY LOUIE PSIHOYOS

DOLLARS: *Toffler says he went with Bantam "when they came up with a huge chunk of dough. They wanted a guaranteed best-seller, and to my peasant eyes, it looked like a pre-emptive first strike."*

men, let us open to page 82 of our *Iacoccas*"; followed closely by a "Peanuts" cartoon in which Lucy tries to convince Charlie Brown that an elevator button marked *LL* stands for Louis L'Amour, Bantam's best-selling author.

The public at large may not always be aware which house publishes which books, but the industry knows, and the industry cannot believe what it sees happening at Bantam. Five years ago, it was a second-class citizen in the world of publishing, a paperback house whose main—often only—contribution to a book was likely to be a laminated cover in some eye-catching color.

That was the way the industry liked it. But that was before Bantam decided it wanted to publish hardcover books.

Today, Bantam has one of the most extraordinarily popular nonfiction hardcover books in years: *Iacocca.* One out of every three of Bantam's hardcovers has landed on best-seller lists (any other house would consider itself blessed to have a fraction of that percentage). Simon and Schuster will publish 100 or more hardcovers this year; Bantam will produce 32. In the five years it has published hardcovers, Bantam has released only 87 titles. But since so many of them have been best-sellers, Bantam's hardcover sales for the year ending last June reached an estimated $34 million, higher than those of Doubleday.

The average hardcover sells 7,500 copies, but Bantam won't publish one unless it believes the book will sell four times that. "What they've done is take something they know very well—the concepts of mass-market publishing—and apply it to hardcover books," says Phyllis Grann, president at G. P. Putnam's Sons. "That would never occur to most of us who have been publishing hardcovers for decades. So within just the past five years, they've become very formidable rivals."

With estimated annual paperback sales of $177 million and the backing of its owner, the Bertelsmann Publishing Group of West Germany, Europe's largest publisher, Bantam has been able to buy its way into hardcover publishing. When it wanted a fiction best-seller, it paid more than $1 million to get *The Class,* by Erich Segal. When it wanted a serious nonfiction writer, it paid a seven-figure advance for Alvin Toffler's forthcoming book. Just last month, it lured Frederick Forsyth away from his old friends at Viking with a similarly large sum.

"We wanted to get into the game," says Bantam's chairman, Lou Wolfe, "so we bought a couple of expensive admission tickets."

BECAUSE OF ITS APPETITE FOR commercial properties, fondness for famous names, and agility at writing generous checks, Bantam might be more at home in Hollywood than in the typically sedate and tightfisted book business. This is especially true of Steve Rubin. Bantam's editorial director has the most coveted Rolodex in town and corner tables at expensive restaurants. He can work a room better than the Princess of Wales, and ends most of his conversations with "I love you." He calls books the size of Larry McMurtry's *Lonesome Dove* or J. Anthony Lukas's *Common Ground* "doorstops," and he says he doesn't have time to read them. Instead, he says, "I read *at* books," which means skimming the beginning and the ending and then calling around to get the industry buzz.

Bantam's publisher, Linda Grey, is happy to have Rubin handle the social obligations of publishing. She can be found at her desk, reviewing projected-profit-and-loss statements, contracts, bids, sales reports—sometimes crunching numbers for her entire ten-hour workday. Then she reads manuscripts—at night, on the weekends. She took her last vacation, two years ago, reluctantly. "Whoever invented the word 'workaholic' had her in mind," says Wolfe.

Finally, there is Stuart Applebaum, the publicity director so crucial to Bantam's process that the house rule is "If Stuart can't promote it, we won't publish it." Here is a man who saw the best-seller potential in Shirley MacLaine's cosmic-consciousness autobiographies, even while the literary community deemed them laughable.

One morning, while shaving, he practically dropped his electric razor with excitement when he heard White House spokesman Larry Speakes announce that President Reagan, recovering from a cancer operation, was staying in bed and reading Louis L'Amour's *Jubal Sackett.* At first, Applebaum was disappointed when L'Amour didn't want to appear on talk shows discussing his First Fan, but there is more than one way to get publicity. Instead, Applebaum called the press and told them of L'Amour's principled decision not to exploit the president's reading habits. This reminded people that Reagan was reading a Bantam book, which is all Applebaum wanted everyone to know.

THE ONE THING BANTAM DOES not have is well-wishers; most of its competitors can hardly wait for Bantam to fall on its face. On the one hand, some say, that's perfectly normal. The publishing industry is a tiny one; add the incomes of all the houses together, and it's still less than what General Motors makes all by itself.

"Yet we all sit around waiting and hoping for each other to fail," says one publisher. "There isn't anyone outside of Harper & Row who doesn't want David Stockman's autobiography to be a total bust. [That house paid a breathtaking $2-million-plus advance for Stockman's memoirs.] We just don't root for each other."

In Bantam's case, its competitors maintain that the house's method of hardcover-book publishing is a type of madness.

"Bantam treats books like they're TV shows—the editors don't even try to publish what they themselves like to read, but what they think the public wants," says a top editor at a rival house. "Well, a book shouldn't have to please the masses the way TV shows do. If we all followed that philosophy, most books wouldn't even get published."

Agents, too, are wary of Bantam's commercial bent. "Books that are extremely literary, that require an editorial presence, I would send to Random House, or Simon & Schuster, or Harper & Row," says agent Morton Janklow. "When you really want someone who can shape and mold a book, you don't usually go to a reprint house."

Michael Carlisle, a literary agent at William Morris, agrees. He didn't bother sending Bantam a first novel about Vietnam by an Arkansas writer because, he says, "I wanted a house that would nurture a new writer." That turned out to be Weidenfeld & Nicolson. He also didn't submit a proposal from a Pulitzer Prize–winning Boston *Globe* reporter about the rift between blacks and Jews in America. "Perhaps Bantam might have paid more for it," he admits. "They do have deep pockets. But they're so star-oriented. I didn't think they'd be suitable for such a serious subject."

Jim Milliot, executive editor of the industry newsletter *BP Report,* says of Bantam's hardcover financial picture, "What will it look like after *Iacocca* finally disappears? They've got a thin list, and books like that are one in a million."

"The only books Bantam can really do," says a senior editor at Simon & Schuster with scorn, "are ones where they have a celebrity, or they can create a celebrity."

The people at Bantam know what the industry is saying about them. "I'm sick and tired of it," shouts Wolfe. "For years, we supported the hardcover industry. All they ever wanted out of Bantam was a six-figure check for paperback rights to cover their expenses." (Sometimes, actually, they got a bit more. Bantam paid a record $3.2 million for the paperback rights to Judith Krantz's second novel, *Princess Daisy,* in 1979, an expense that took five years to recoup.) "Let them throw their rocks. We brought some new life to this business."

FAST PITCH: *Bantam won't publish books that publicity director Stuart Applebaum (with John Irving) can't promote.*

Nevertheless, this particular ritual of publishing disturbs Linda Grey; though she has spent sixteen years, almost half her life, in the field, she can't quite get used to it. "I hate the notion of wishing someone ill," she says. Her closest friends in the business claim never to have heard Grey gossip or say an unkind word about anyone, a feat that seems particularly amazing considering that her colleague, Rubin, sets aside the first twenty minutes of each day expressly to dish over the phone.

"Once, somebody said to me that our book would be more successful than the one they were publishing on the same subject, and that our success would hurt theirs. I think that's the worst thinking I've ever heard in publishing. I said something inane like 'Can't they both succeed? It's a big enough world out there.' "

Rubin, however, says the scornful Simon & Schuster editor is not too far from the mark. If Bantam can't promote an author, he admits, it won't publish his book: "We'll say, 'The guy is a dog. Let's not do it.' " On the other hand, he says, Bantam just bought "a *Whole Earth Catalog*-type of thing," to be co-written by Cher and Robert Haas, the author of the best-seller *Eat to Win.*

"I absolutely salivate at the thought of getting those two together out on the road," says Rubin. "They bounce off each other in the most wonderfully nonhostile way—it's gonna look great on talk shows. And Beverly Sills! She just happens to have a fabulous story and be an important cultural force, but"—he leans forward, as if to share a secret—"is she great on the road!"

BANTAM WAS BORN ON AUGUST 1, 1945; its founder, Ian Ballantine, believed passionately that the more people there were who read books, the better. (Six years before that, he and his partner and wife, Betty, had started the American office of the European-based Penguin Books, and seven years later he would also found a third paperback house, and name this one after himself.)

From the beginning, Bantam did not seek a literary reputation. Even though two of the first books it ever published were the paperback versions of *Life on the Mississippi,* by Mark Twain, and *The Grapes of Wrath,* by John Steinbeck, the house specialized in Westerns and mysteries. Over the years, it introduced such innovations as movie tie-ins and "instant" books—reprints of documents like the Warren Commission report on President Kennedy's assassination and the Pentagon Papers, which were typeset, bound, and in stores within days of their release.

And Bantam could always show everyone else in publishing a thing or two about how to sell books. For instance, its paperback of Alvin Toffler's *Future Shock* came in six colored covers—white, yellow, blue, pink, green, and tangerine. Booksellers, who had never seen anything like that before and were amused, impressed, or perhaps unwilling to make a choice, displayed all six at once, giving *Future Shock* a daunting shelf presence.

In 1979, when Bantam first decided to become a hardcover publisher, it brought to bear a similarly innovative thought—that the only real difference between a hardcover and a paperback was that the former was a few inches taller and encased in cardboard. Why shouldn't hardcover books be sold in supermarkets and airports, like paperbacks? Why should Bantam have to fret and worry about reviews? Critics never paid much attention to paperbacks and that had never hurt sales. In short, why wasn't there a mass-market hardcover, one that sold a million copies, just like a mass-market paperback?

BANTAM AUTHORS AREN'T complaining. L'Amour's ninety-fifth book, *Last of the Breed,* due at the end of May, will have a record hardcover first printing of 350,000 copies. "Bantam will publish anything I write," says L'Amour, who also plans to write a three-volume autobiography, in addition to the 34 novels and short stories he has in the works at the moment. Alvin Toffler, who at first didn't want Bantam to publish his next book in hardcover, says he agreed to go with the house "when they came up with a huge

THE NEW WAY: *“Bantam treats books like they’re TV shows—the editors don’t even try to publish what they themselves like to read, but what they think the public wants,” says a top editor at a rival house.*

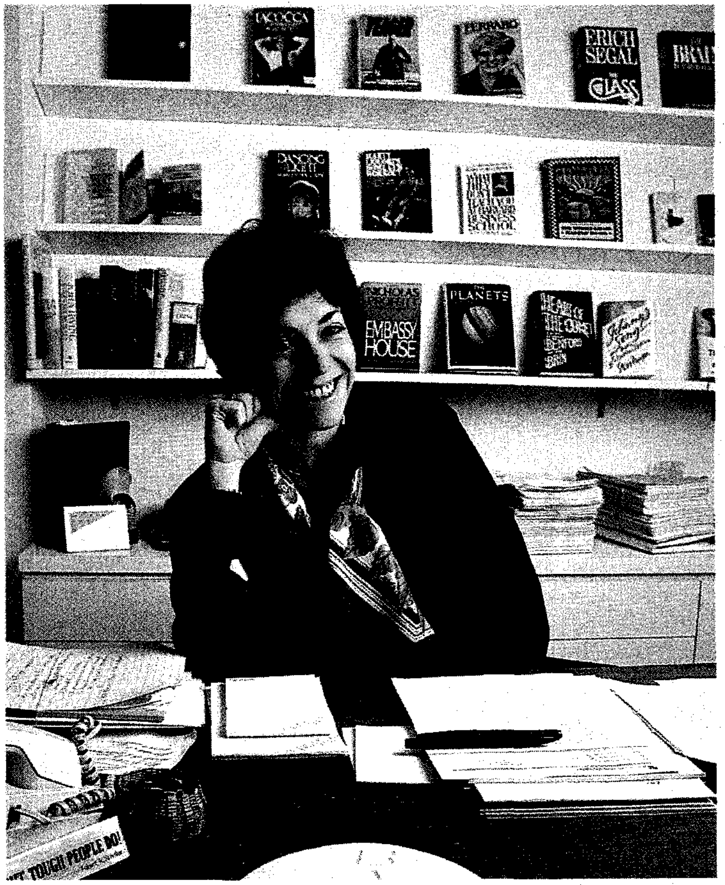
chunk of dough. They wanted a guaranteed best-seller, and to my peasant eyes, it looked like a pre-emptive first strike.”

But hardcover houses of experience responded with a collective snort to Bantam’s Darwinian philosophy: Clearly that meant Bantam had no intention of publishing first novels, books of poetry, scholarly and historical tracts.

What nonsense, Bantam says. It’s publishing a book of poetry called *Johnny’s Song*, about the Vietnam War, by veteran Steve Mason. “He’s not Wallace Stevens,” says Applebaum. “He’s Everyman. It’s gonna be bought by tens of thousands of people who have never bought a book of poetry before. There aren’t too many people whose lives haven’t been touched by the Vietnam War, y’know.”

Scholarly works? “We’re doing a book on postwar Germany,” says Rubin. “All that fuss over Bitburg proves people care what’s going on over there.”

As for first novels, Bantam says it publishes those too; in fact, it paid more than $1-million to get one—*Destiny*, by Sally Beauman. It is described by Bantam as a novel that Judith Krantz would have been proud to write, about a woman who begins life poor in a trailer park in the Deep South and ends up becoming the most famous woman in the world. “It has exotic, international settings,” says Rubin. “It has a strong woman character. It has great sex. It is the ultimate commercial book.”



WORKAHOLIC: *Publisher Linda Grey handles the hard tasks.*

BANTAM LOVES TO THROW parties—galas like the one it held last September for its fortieth birthday, little wine-and-cheese affairs to welcome an author to the fold. At a seventieth-birthday party for Bantam’s founder (Ballantine and his wife have returned to the house; he helped bring in *Yeager*, and she is Shirley MacLaine’s editor), about 200 people stand cocktail to cocktail in the Library room at the St. Regis—more than twice the number the room is meant to hold. The toasts have been made, gifts given, and now waiters are circling the room with slices of chocolate cake. Linda Grey is edging toward the door.

“Let’s go,” she whispers to her companions, looking weary from two hours of small talk. “Can we get out of here?”

Steve Rubin, on the other hand, is on his twelfth Perrier and perhaps his 200th story.

“Today I am a man,” he states, instantly commanding a small crowd. “I didn’t renew my *New Yorker* subscription.” There is a murmur of approval—the way Rubin says it, you get the feeling that only a truly brave person would not renew his *New Yorker* subscription. “Who has the time to read 10,000-word articles?” Rubin demands, and his listeners confess to reading only the cartoons and Pauline Kael. “The card sat on my desk for days,” he goes on, making the flimsy piece of cardboard sound like some sort of malignant growth. “And then, last night, I said to hell with it, and threw it in the garbage.”

But someone wants to know if Rubin didn’t at least read a piece by Calvin Trillin about the exploits of Edna Buchanan, the legendary Miami police reporter.

“Oh, that,” says Rubin. “That I had to read because we were thinking of doing a collection of her work. But then I realized it wasn’t her writing that was so great. It was Trillin’s writing about her writing.”

Everyone in publishing knows Steve Rubin, because for years before he became one of them, he worked as a freelance writer specializing in coverage of the business. Some editors at rival houses recall he wasn’t particularly good at that, but Jim Landis, publisher of Morrow’s Beech Tree Books imprint, says, “People resent Steve because they’ve worked for 10 or 15 or 30 years to get to the position he has” after only two years in the field.

JACK ROMANOS, then publisher at Bantam—he has since become head of the trade publishing group at Simon & Schuster—says he hired Rubin for his “high energy and high visibility. We needed someone on the street to trumpet the Bantam success story.” Linda Grey couldn’t do it. “She is the type of person who wouldn’t get up from her desk even if a nuclear bomb exploded right next to it,” says one colleague.

At Bantam, Rubin and Grey are seen as a perfectly complementary team. “Linda has the depth,” says executive editor Linda Cunningham. “Steve has the breadth.”

Sometimes, when his desk is piled high with color-coded files, Rubin finds himself struck by how much he doesn’t know about publishing.

“I feel like I’m going to graduate school and kindergarten at the same time,” he says. “Fifty times a day, I have to run into Linda Grey’s office and get her to explain some number or form to me.”

And then there are the times Rubin thinks he knows everything, like when he didn’t think actress Kim Novak was capable of writing her autobiography without the aid of a collaborator, and passed on the opportunity. He heard that

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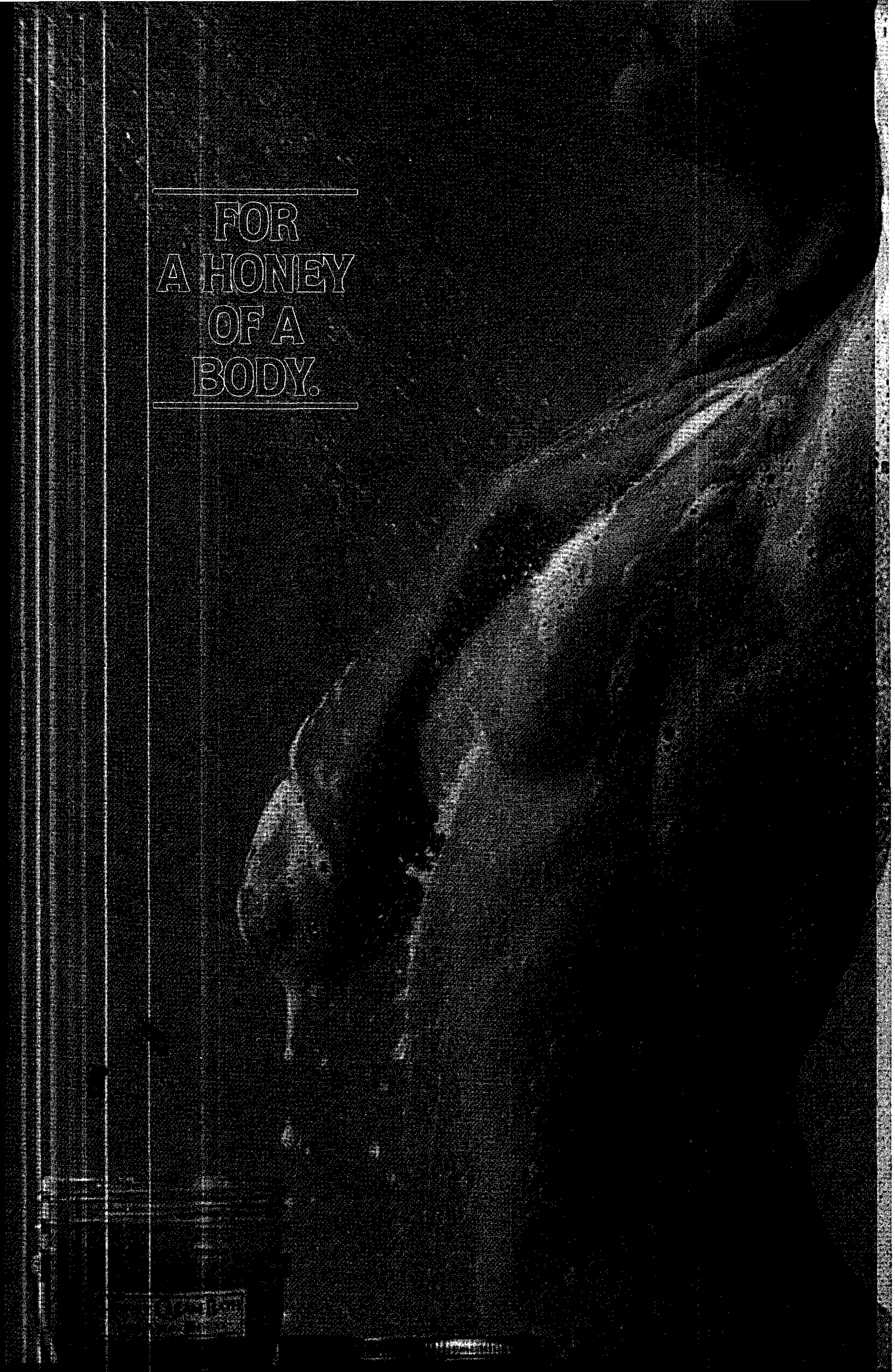

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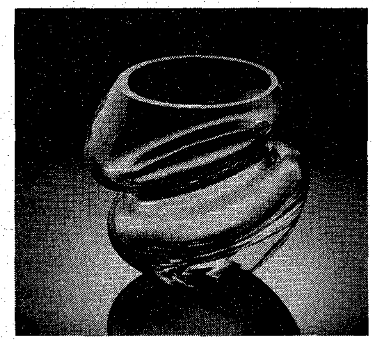
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another publisher bought the book for $425,000, and had a great chuckle over it.

Best-sellers are made, not written; anyone who doubts that should ask Stuart Applebaum about the most beautiful three minutes he's ever seen on the *Tonight Show.*

Bantam's sales force had not been happy with the house's decision to publish *The James Coco Diet* in hardcover. Coco wasn't a doctor, he wasn't really a famous celebrity; good grief, he wasn't even thin! With all the diet books available, why would anyone buy his? "We thought he would appeal to the average guy," says Applebaum, with the implacable calm of someone who has been proved right. "And the fact is, he did lose 100 pounds."

A few weeks after the book came out and sales were limping along, Coco went on the *Tonight Show* with a pair of his "fat pants"—trousers that he wore before his weight loss—and invited host Joan Rivers to jump in with him. Applebaum recalls saying to himself, "We're in the top ten." When the two of them fell to the floor in a hysterical heap before millions of viewers, Applebaum amended, "We're number one." Within three weeks, it was.

Applebaum is a tall, lumbering man with a deep voice who likes to start off his stories with "I was sitting around one day" or "I said to myself." Usually, they end with the implication that he has altered the course of publishing history. His story of how Bantam got Lee Iacocca to write his autobiography while trying to save Chrysler from bankruptcy, for instance, begins:

"I was sitting around one Friday afternoon with our president, Alberto Vitale, discussing this hardcover venture we had just embarked upon. It was a summer afternoon; nothing was going on. I observed that business books seemed to sell well in hardcover—this was even before *In Search of Excellence*—and Alberto said he had always admired the business philosophy of Lee Iacocca. So I said we should get him to write his autobiography. So we got an appointment to see him and flew to Detroit, joined by Jack Romanos, and as we walk in the door, Lee looks at us warily and announces that he doesn't want to write a book, he has no time to write a book, and what did we want to see him about anyway?"

Applebaum pauses for a minute so the listener may wonder who could have changed Iacocca's mind. In gallops Applebaum on his white steed of words.

"I said that I thought he could write a book that students would read to understand how the business world really works. He really responded to that. In fact," and here comes the moral, "in his 'Opening Word,' he says it was the reason he wrote the book."

Applebaum sees opportunity where other houses just see trouble. Random House, for instance, rejected Shirley MacLaine's first manuscript about her multiple lives, the one that became *Out on a Limb;* it wasn't what one would have expected from someone who had written two more-conventional autobiographical volumes.

"We don't have that sort of effete snobbery," snorts Applebaum. Bantam picked up the book. "Shirley was worried about how the intellectual and reviewing community would react, but I said to her, 'Forget about 'em. Who needs 'em?' " Instead, Applebaum got her booked on *Donahue, Good Morning America,* and Larry King's radio program. He repeated the same maneuver when Bantam published MacLaine's *Dancing in the Light,* last year. "That book was climbing the charts before we even released reviewing copies," he says, chortling.

"Timing is everything," says Applebaum. When he read the manuscript for the Yeager autobiography over the Christmas holidays in 1984, the book was scheduled to come out late the following summer. "I said to myself, 'We're schmucks! This book has to come out on July 4!' "

It did, and during that long holiday weekend, millions of people all over the country also opened their Sunday newspapers to find a cover story in the *Family Weekly* supplement: "Why I Get Sky High Over America," by General Chuck Yeager.

On a day in late February, though, Applebaum has a rare chance to berate himself for making a mistake. Bantam has just published *Buried Dreams,* by Tim Cahill, a book about an infamous serial killer, John Wayne Gacy, who sodomized and murdered 33 young men and then buried them in the crawl space of his suburban Chicago home. Everybody at Bantam assumed it was the next *In Cold Blood* or *Fatal Vision.* Applebaum was confident that newspapers would be interested in some new insight the book gave into the murders and the murderer, including his own favorite tidbit—that Gacy imagined his life story being made into a movie, with Rod Steiger as the lead.

"That's the kind of stuff this personality-sated world just eats up," he explains. But such free publicity is worth nothing unless the book is ready on store shelves and waiting to be bought. Applebaum made sure everything was in place before he fired off a press release, yet for all his plotting, his timing was off; the ook received little attention on the day at Oscar nominations were announced nd the day after the president made his tate of the Union address. "If only," pplebaum moans, "I had waited 24 ours."

Today, the book has 45,000 copies in rint. Lots of publishers would be satis-ed with that, but not Bantam. These ays, Applebaum claims he knew all long *Buried Dreams* would never be a super best-seller" like *Fatal Vision*. "I lways said," he says now, "that it was st too gruesome."

STEVE RUBIN WROTE A BOOK once, a collection of essays about the Metropolitan Opera called *The New Met in Profile*. Macmillan published it, in 1974. "It sold about six copies," ubin says. "Ironic, isn't it?"

Isn't it? One tries to imagine how Ru-in would treat a proposal for his own ook today as he goes through a pile of gent submissions on his desk. "Can you ust see us doing an art book on Egypt?" le shakes his head, tosses the pro-osal aside with a business-book pro-osal in which the agent misspelled 'January" in the cover letter.

An editor stops by to tell Rubin about book by a Mexican author that he vants to buy. Rubin, who bought the nglish translation of Jorge Amado's lat-st novel for a record $250,000, blanches. 'What are we, Latin American publish-rs?" he asks. The editor is eager to de-cribe the plot, but Rubin asks only how t will sell. "Great in California, not so vell in the East," the editor says. "But t'll get good reviews." Rubin rolls his yes.

A political correspondent from *Har-er's* magazine wants to write a book ex-mining the Carter and Reagan presiden-ies. Rubin calls the agent on this one nd coos into the phone: "Darling, this is uch an important book. It's just not us et. Maybe a couple of years down the ine. You've got to do the right thing by a ook like this." What he really means is hat he can't imagine such a treatise sell-ng 50,000 copies, and that Bantam can't e bothered for fewer.

However, here is a short story he dores—if only it were a sample book hapter. The title alone makes it a prom-sing candidate for Rubin's affections: 'Pure Sex." He calls the agent, coos the ruth this time, and finds out the author s not unknown and struggling, as Rubin ad fervently hoped, but is the writer of a successful Broadway musical. Worse, e doesn't even have anything to sell, not even the delicious "Pure Sex"; the agent was just trying to drum up interest in the client. Rubin hangs up, disappointed. There was a Bantam book if ever he saw one. ■

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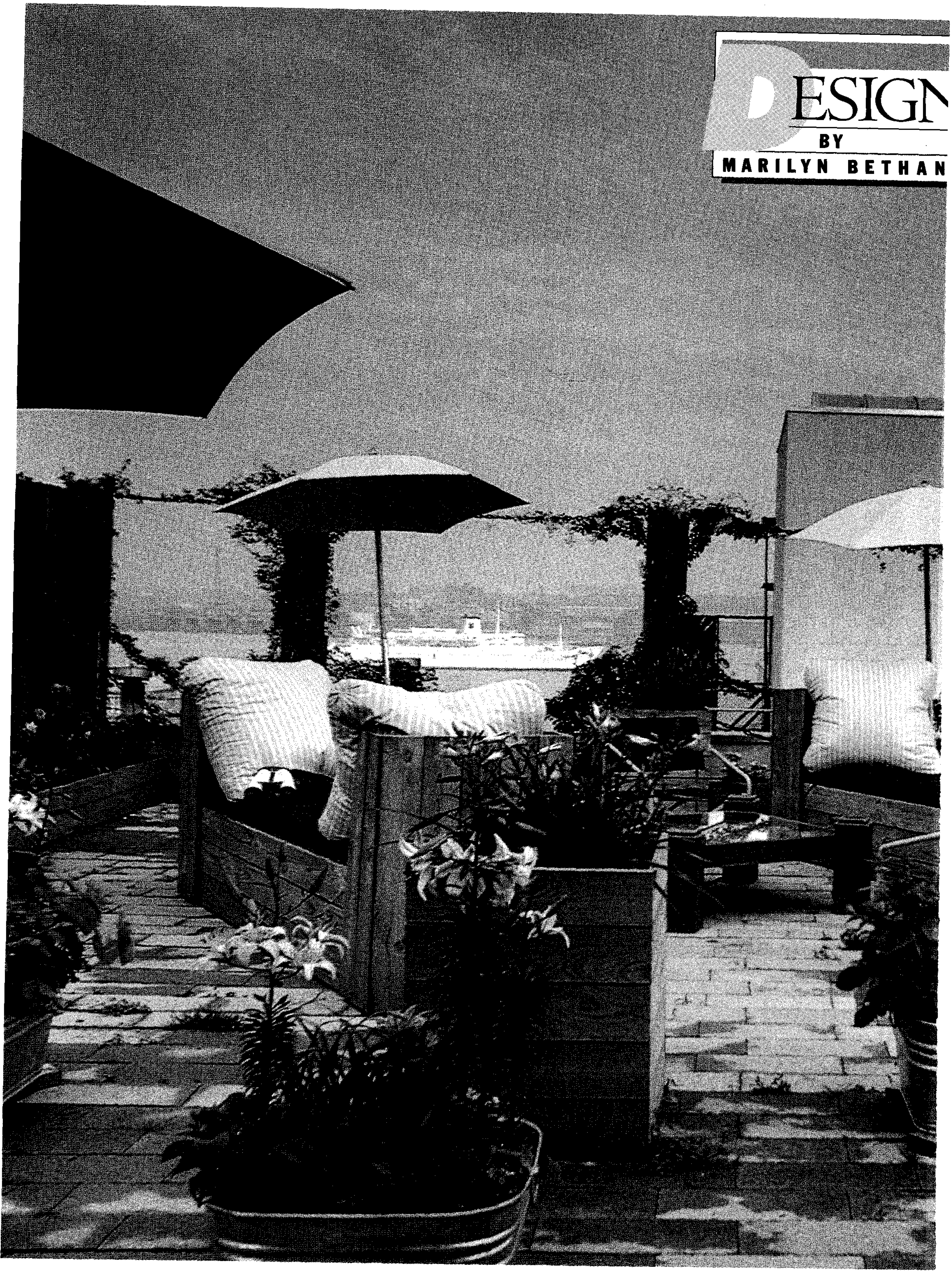
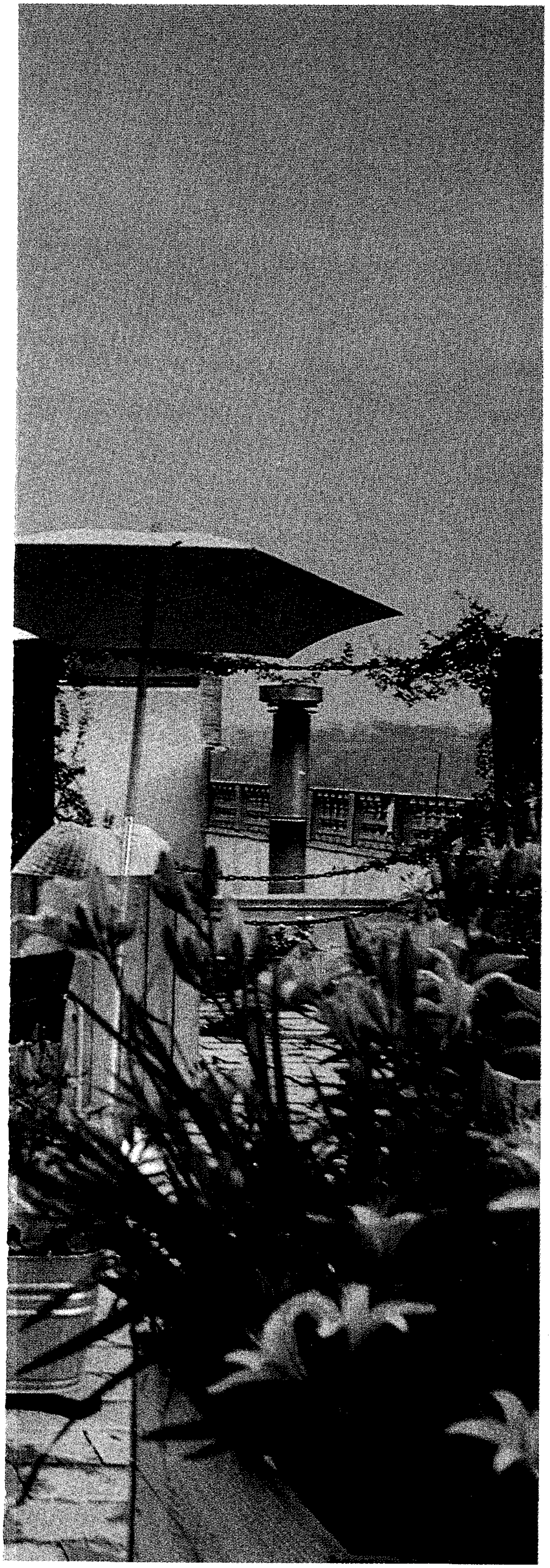


DESIGN

BY

MARILYN BETHAN



UP ON THE ROOF

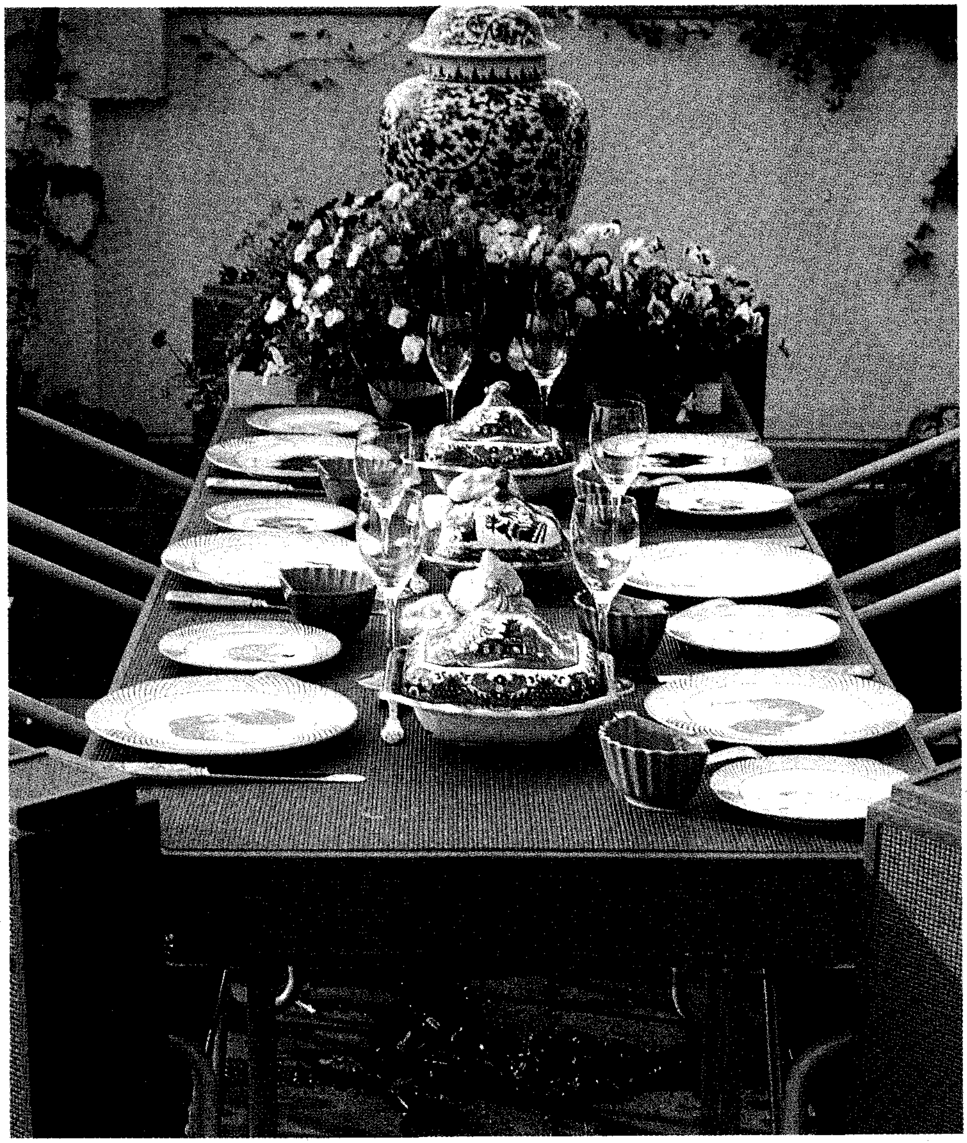
PHOTOGRAPHED BY OBERTO GILI

Having too much terrace in New York City may seem as unlikely as having too much money, but, in fact, many apartments in industrial-to-residential conversions suffer from an embarrassment of outdoor space. Most neophyte gardeners are intimidated by these concrete sprawls, placing a pot of petunias here, a tub of impatiens there, then wondering why their efforts just get swallowed up.

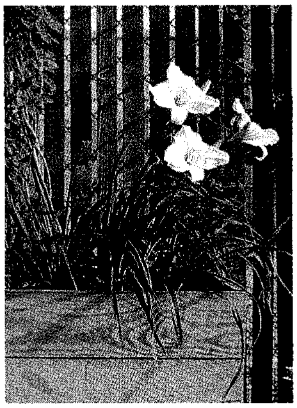
Interior designers Edward Zajac and Richard Callahan, on the other hand, seized their 50-by-50-foot Greenwich Village space overlooking the Hudson with breathtaking bravura. After mapping out a plan, they drove to the nearest Sears store in New Jersey, bought twenty large, black plastic garbage cans ("It really threw the salesman when we refused to

The designers Edward Zajac and Richard Callahan turned their oversize West Village terrace into a comfortable and versatile outdoor "room."

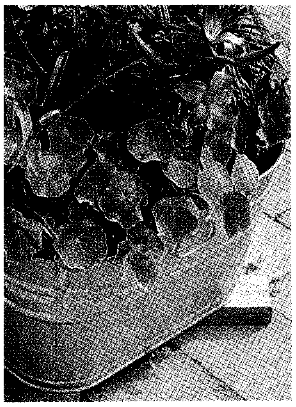
take the lids") and a slew of galvanized washtubs, stuffed them into their rented hatchback, and hurtled back, ready to plant. Later, with their garden well on its way, they took their time building wood "planters" (actually nothing more than bottomless sheaths to disguise the cans) and a matching pair of sofas. A painted dining table completes their outdoor "room." ▬



Roses mingle with clematis on a north-facing fence.



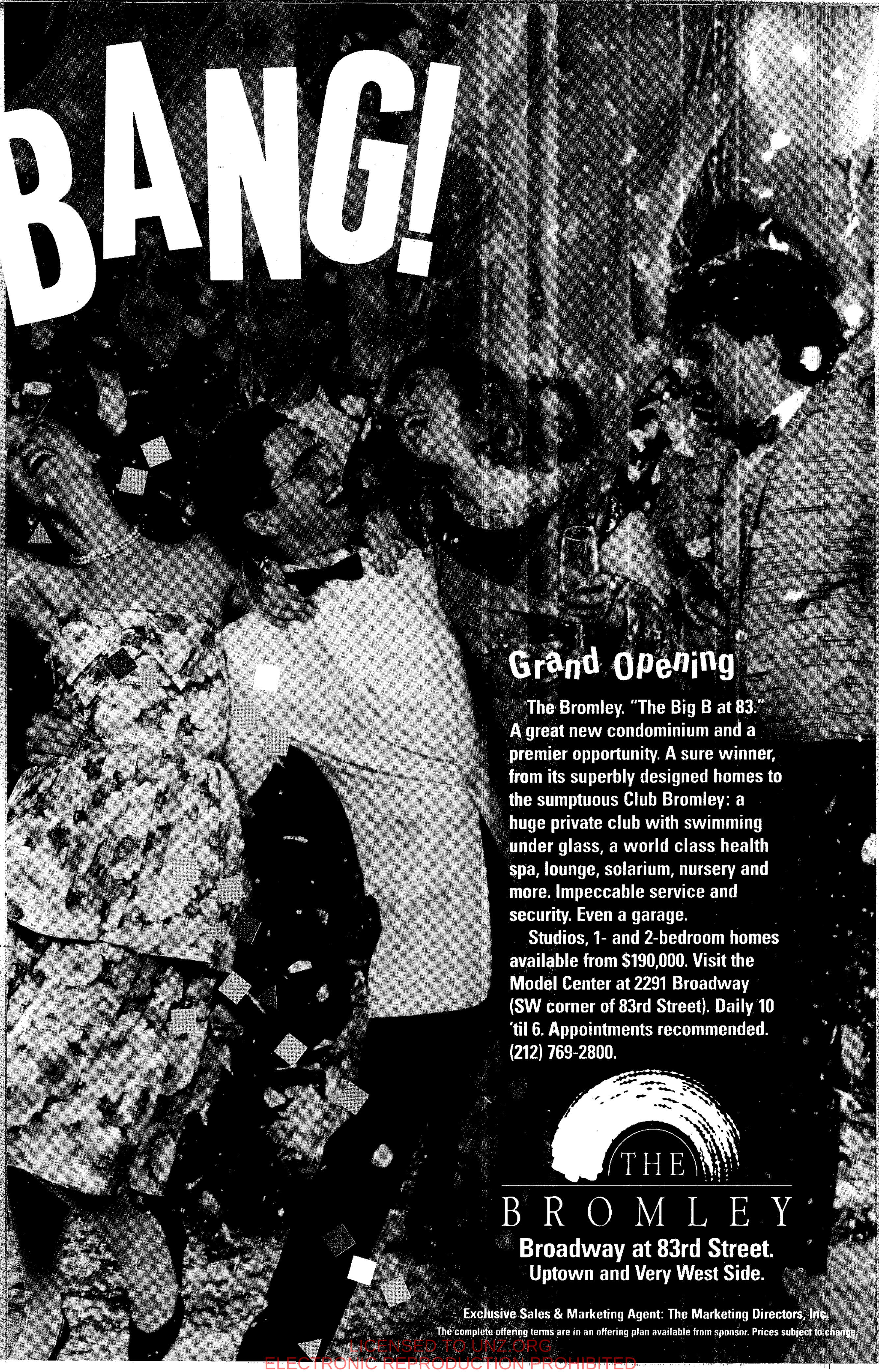
Daylilies form an inexpensive background.



Nasturtiums planted in March bloom by mid-July.

Above: Enthusiastic proponents of weekending in the city, the owners often invite friends for Sunday lunch.

Silver-lace vine (*Polygonum aubertii*), which grows at a prodigious rate, is supported by a simple "fence" of chain draped between four-by-fours.



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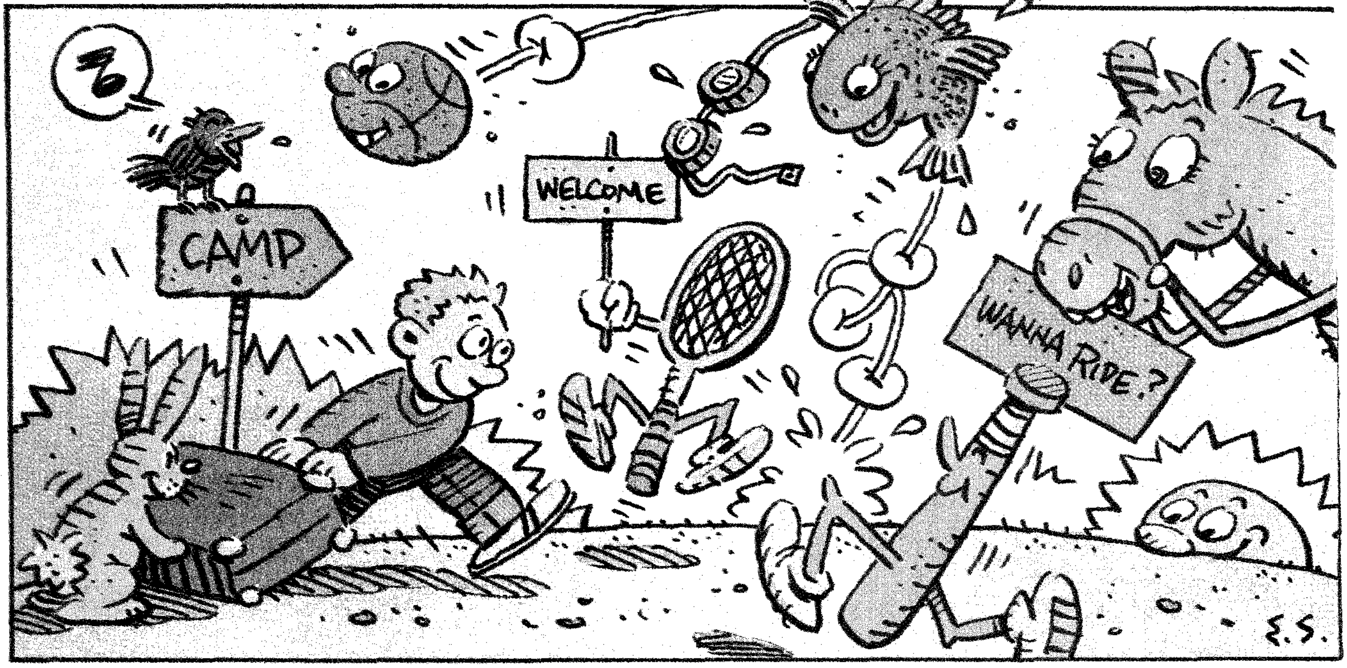
ALL ABOUT DAY CAMPS

"...The New York City area offers such a plenitude of summer programs, there should be a camp that just suits your child..."



NEW YORK CITY PARENTS, RELAX: FINDing children a place in a good summer camp is nothing like trying to win them admission to a good school. There's no need for high anxiety. The Department of Health licenses some 600 camps for operation every summer. These are the programs run by private schools, Y's, churches, community centers, and neighborhood houses; there are also hundreds of special activities offered by museums, day-care centers, music schools, and after-school centers, not to mention the twenty-odd day camps a short bus ride from the city.

Which one would best suit your child? The Parents League of New York (115 East 82nd Street, 737-7385) can help you decide. For a yearly membership fee of $25, parents may join the league, a 73-year-old nonprofit organization run by and for parents—mainly those with children in private schools. Advice on camps is just one of the many services to which members are entitled. Summer-activities director Julia Markham—or another volunteer—will spend an hour with a parent discussing suitable choices and then share the camp evaluations that parents and children send in every September.

If you'd like to know the names of the Department of Health–licensed day camps located in your Zip Code, call the city's Bureau for Day Camps and Recreation, at 566-7763; a staffer will read the list to you.

United Neighborhood Houses (101 East 15th Street, 677-0300) has information on the good—and very inexpensive—day-camping programs run by the old, well-established settlement houses around town. They have no income restrictions, and their programs are open to all children who live in the vicinity. The day-camping program of the Lenox Hill Neighborhood Association (page 75) is similar to those of the other 34 neighborhood houses. For information on all of them, call Norma De Candido.

A directory of camps for children who are emotionally, physically, or learning-disabled is available for $3.50 from Resources for Children With Special Needs (200 Park Avenue South, Suite 816, New York, New York 10003).

For information on the scores of Y camps in all boroughs, write the Program Department, YMCA, 422 Ninth Avenue, New York, New York 10001, or call 564-1300, ext. 216. The program at the McBurney Y (page 75) is similar to that of the other Y camps. For a free brochure listing all New York–area day camps supported by the Federation of Jewish Philanthropies, write the federation, 130 East 59th Street, New York, New York 10022.

Listed below are some out-of-town camps with a New York City clientele There are others; indeed, we had to delete several commendable camps because they were filled, or nearly so, as we went to press. If your favorite camp is not listed here, call to check on places available; if there are none, ask to be put on the waiting list (there are always cancellations). Listed below also are some special-interest camps, as well as camps open before and after the regular camp season. There are scores of private-school day camps; the write-up of the program at Dalton (page 75) is included to indicate what private-school day camps are like. To find out about others, parents can check with the schools in their neighborhood to see if they have summer programs, or join the Parents League, or pick up the league's list of city day camps (available free to members and non-members).

Each of the "suburban camps" listed below has a nurse on staff; the fees include transportation (from Manhattan and Riverdale only); the eight-week sessions, unless otherwise noted, run from June 30 through August 22. Unless there's a note to the contrary, they do not provide lunch. Transportation times given are estimates from midtown Manhattan; a child who is picked up at the begin-

Illustration by Elwood H. Smith.

ing of the route may have a longer ride. he fees for most of the special-interest d day camps listed do not include nch.

SUBURBAN CAMPS

HE ATMOSPHERE IS FRIENDLY, NON-ompetitive, and relaxed at **Blue Rill,** a venty-acre camp in Monsey, New York. n the wooded grounds are a brook and pond for fishing and boating, three ools, a regulation tennis court and "tennis readiness" court, seven playing elds, two basketball courts, and ten speial-activity buildings. A staff of 125 parnts, teachers, and college students suervises the 500 campers, ages four to hirteen. A quarter of them come from lanhattan, mostly from private schools.

Campers take part in an equal number f sports and quiet activities daily. here's instruction in swimming, baseall, racquetball, softball, gymnastics, rchery, volleyball, and Newcomb; chilren seven and up play tennis two times week. Five- and six-year-olds swim and lay tennis and softball. Quiet activities nclude computers, fishing, magic tricks, ooking, sculpture, jewelry, macramé, ature study, and photography. There re weekly trips (to the beach, Rye Playand, etc.) and weekly special activities carnivals or puppet shows).

Blue Rill (10 Jay Court, Monsey, New ork 10952; 914-352-3521) offers an ight-week session for $1,295, a six-week ession for $1,120, a four-week session or $800. The mini-van ride takes 45 ninutes.

OCATED ON THE GROUNDS OF AN EIGHTeen-acre former resort, **Breezemont** is for hildren who want a summertime mix of ports, arts and crafts, and nature studes. Within the complex are a small lake, ix pools, two tennis courts, four platorm courts, and thirteen buildings.

Most of the 650 campers, ages three to ourteen, come from Westchester County, hough there are usually a score or so of grade-schoolers from the Upper East Side. The camper-to-counselor ratio is one to eight.

Campers swim, play field games, paricipate in gymnastics and archery, and (if they're in the third grade or older) play ennis. Other daily periods are devoted o crafts, singing, improvisation, and naure studies. All campers learn photograohy: They take their own pictures and develop and enlarge their own prints. Each group of older campers produces and edits an animated film. Flexible scheduling lets campers concentrate on a favorite sport or activity for an additional five periods a week.

Breezemont (Armonk, New York 10504; 914-273-3162) offers an eight-week session for $1,875, a six-week session for $1,650, a four-week session for $1,350. (Children from Westchester pay less.) The mini-van or station-wagon ride takes 70 minutes. The fee includes a hot lunch.

THERE'S A STRONG SPORTING PROGRAM for 90 children ages four to twelve at the **Cavaliers Summer Day Camp,** situated on the five-acre grounds of a swim club in Old Tappan, New Jersey. The children take swimming and diving instruction in a sand-bottom pool that's twice Olympic size. Other facilities: three outdoor and six indoor tennis courts; two practice walls; several playing fields; courts for volleyball, basketball, and handball; locker rooms; and a rainy-day room.

The daily schedule of all campers (mainly children from Manhattan private schools) consists of swimming instruction, recreational swimming, two team sports, and one period each of arts and crafts and tennis or handball. Children six and up play tennis twice a week; older campers play four times a week; there are team and individual tournaments. Four- and five-year-olds have longer periods of arts and crafts and shorter athletic periods than do the older campers.

Cavaliers (19 West 96th Street; 580-1755) offers an eight-week session for $1,475, a four-week session for $825. The van ride takes 30 minutes.

AT **BillDave Country View Day Camp's** 30-acre site in Spring Valley, New York, there are two playing fields, a 25-yard-long pool, an arts-and-crafts shop, dressing and nature tents, a dining-recreation hall, and a cabin for younger campers; four all-weather tennis courts are a five-minute drive away. The 75 campers, ages four to twelve, are supervised by twenty teacher or college-student counselors.

Campers six and older spend two or three periods of each five-period day participating in team sports; every week they take part in several club activities they've chosen—dramatics, arts and crafts, guitar, computers, pioneering, sports photography, modern dance, nature, or the camp newspaper. The four- and five-year-olds swim; play peewee baseball, soccer, and simple games; do arts and crafts; and ride ponies.

BillDave (206 East 85th Street; 535-7151) offers an eight-week session for $1,295, a four-week session for $725. The van or bus ride takes 40 minutes. A hot lunch is provided for $90 per four-week session, but kids may bring lunch.

SITUATED ON 33 ACRES IN THE FOOTHILLS of the Ramapo Mountains, **Gate Hill** has the look of a North Woods camp and a diverse program that takes advantage of its wilderness acreage. The outdoor-skills program, for children six and up, includes fire building, shelter construction, rock climbing, rappelling, and a ropes course. On weekends, campers' families

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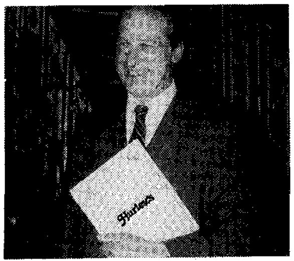

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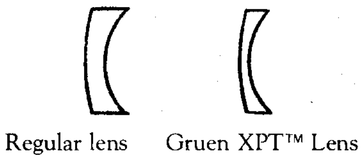

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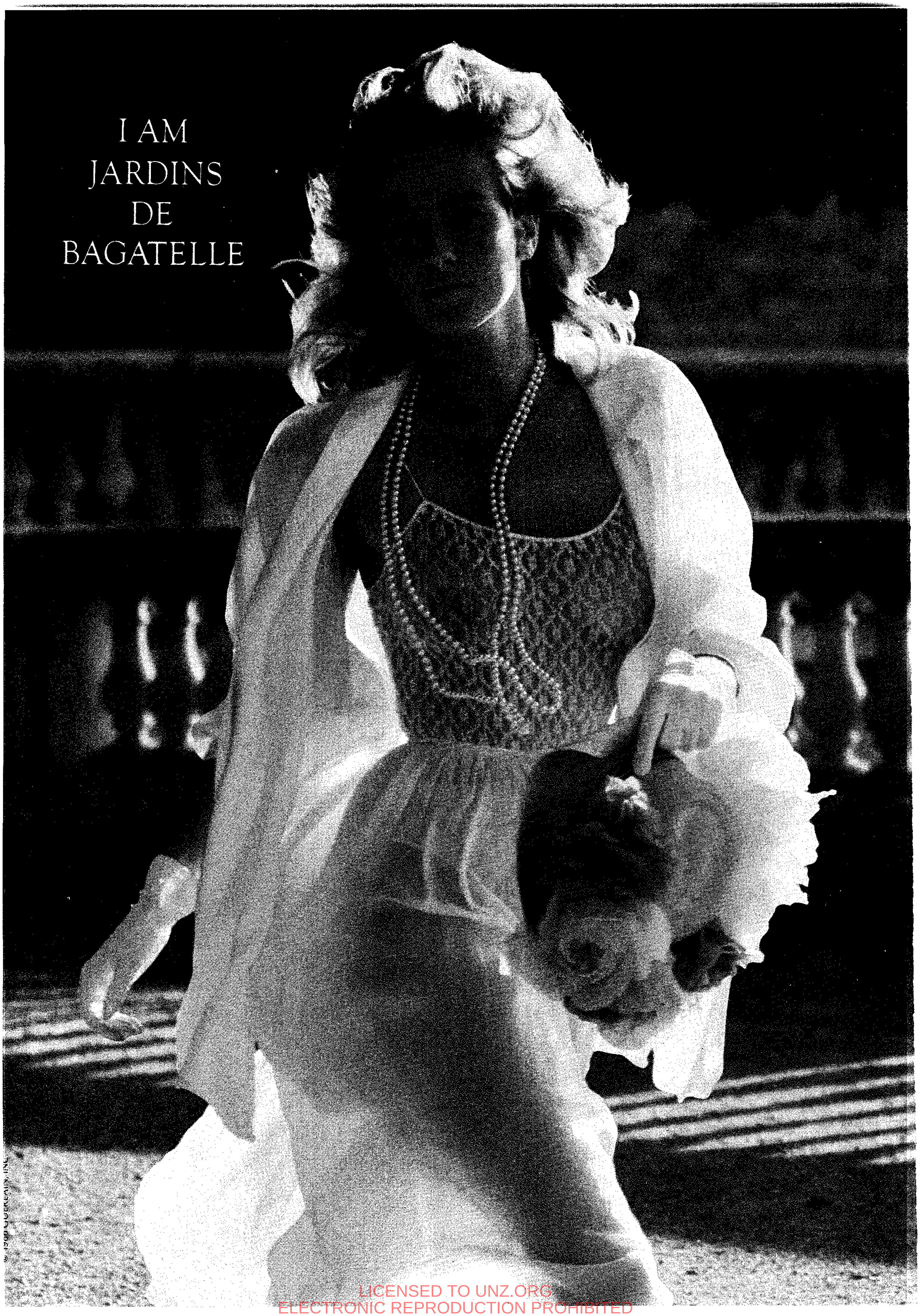
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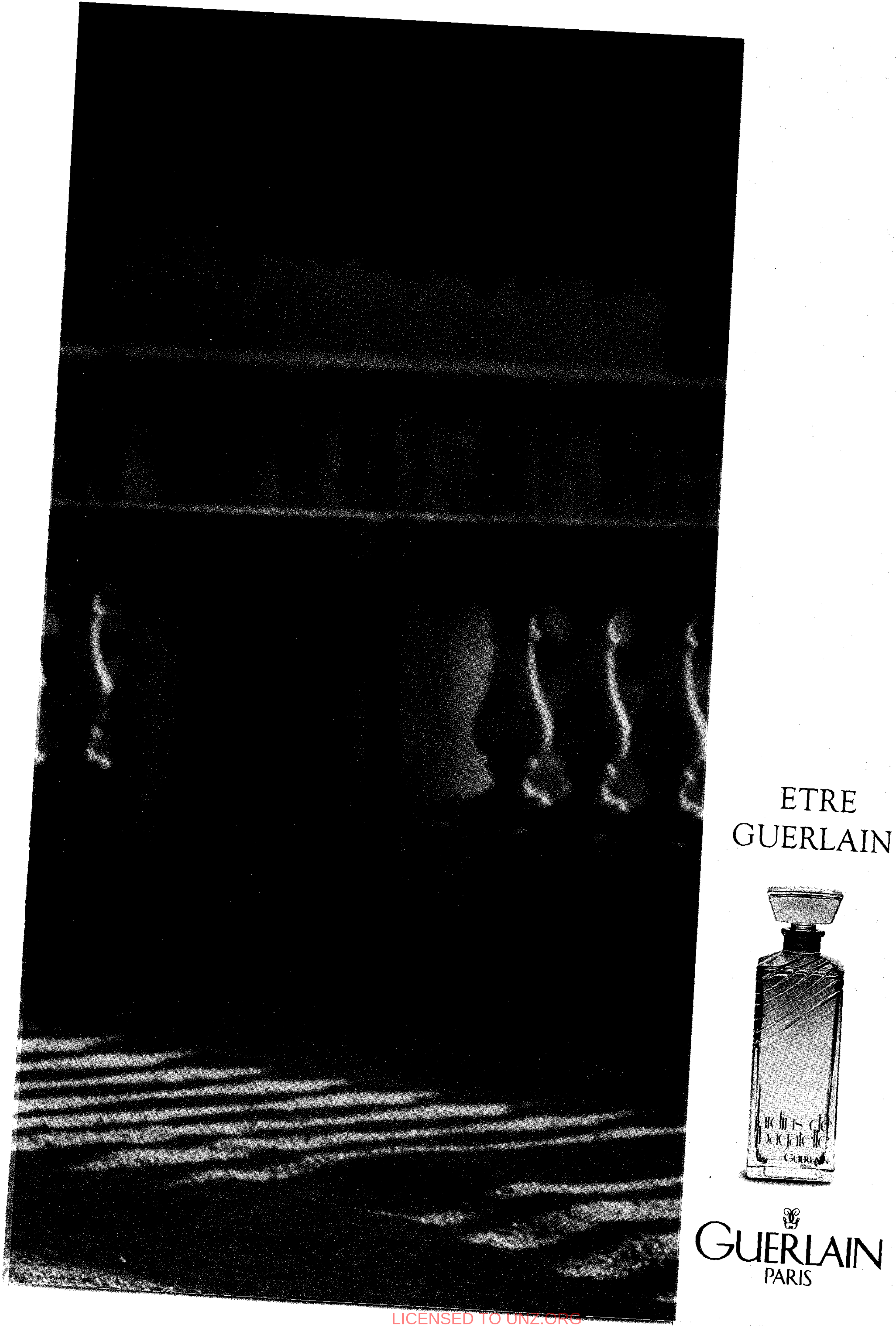
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> "...Children five and under take part in relaxed, low-key programs: games, nature walks, crafts, sports scaled to their level..."

may swim, play tennis, and hike at Gate Hill.

All 600 campers, ages three to twelve, get riding instruction; the under-fives ride ponies, the over-fives go on trail rides. All children six and up play team sports and tennis at least once a week. The camp lake is used for boating, canoeing, kayaking, and fishing. Other activities include computers, dance, music, arts and crafts, and model-building.

There are 170 counselors and specialists. The senior counselors are teachers. About 100 of the campers come from Manhattan private schools, the rest from Rockland County. The three-to-five-year-olds have a separate, relaxed program of nature walks, woodworking, swimming, arts and crafts, rowboating, and story hour in the tree house.

Gate Hill (R.R. 1, Box 425, Stony Point, New York 10980; 914-947-3223) offers an eight-week session for $1,435 (nursery through sixth grade) or $1,510 (seventh grade); a four-week session is $885. The bus ride takes an hour. The fee includes a hot lunch and weekend use of the camp.

THE OLD LEYENDECKER ESTATE, TWENTY minutes' drive from upper Manhattan, is the site of the **Mount Tom Day Camp.** The eight richly landscaped acres contain five pools, two tennis courts, a crafts pavilion, an amphitheater, a stocked pond, and an archery range. Within the nineteen-room Tudor mansion are dance and music studios, playrooms, a gym, a library, and another theater. Mount Tom attracts half of its 400 campers, ages three to thirteen, from Westchester; the rest are mainly private-school kids from Riverdale and Manhattan.

Elementary- or nursery-school teachers, with college-student assistants, head each group of 25 children.

Older campers divide their day between swimming, team sports, tennis (twice a week from age eight), archery, gymnastics, and cultural activities, including crafts (origami, metal work, painting), aerobics, dance (folk, square, ballet, modern), singing, nature study, gardening, guitar. At the end of each session, all campers produce a Broadway show for parents and local senior citizens.

The five-and-unders have a separate, low-key program of swimming and games that allows plenty of time for pony rides, butterfly safaris, playing with the camp animals, and arts and crafts.

Mount Tom (Mount Tom Road, New Rochelle, New York 10805; 914-636-8130) offers an eight-week session for $1,390 and two four-week sessions; the first is $760, the second is $740. Bus transportation ($140 for eight weeks, $70 for four weeks) takes 30 minutes. The fee includes a hot lunch.

FOUR SEPARATE CAMPS USE THE 108-ACRE Henry Kaufmann Campgrounds in Pearl River, New York. All are run by the **92nd Street Y** (1395 Lexington Avenue; 427-6000). The counselor-to-camper ratio is one to seven at each camp, and (except at Camp Haverim) the groups are coed. Most of the counselors are college students. The campers are East and West Siders of all religions, from public and private schools, 25 percent of them on partial scholarship. All campers travel to Pearl River from the 92nd Street building in air-conditioned, supervised buses (the ride takes 45 minutes). On rainy days, campers use the 92nd Street facilities. Kosher meals are served.

Camp Yomi offers a general camp program for 200 five-to-nine-year-olds. There is swimming for an hour a day (including a half-hour of instruction), arts and crafts, group sports, hiking, boating, nature study, cookouts, overnights, archery, and drama. The eight- and nine-year-olds may choose a morning of riding each week.

Each session (June 30 to July 23 and July 24 to August 15) costs $525, plus a onetime $30 registration fee and a $110 Y membership. Those who choose the full season and register before July 1 pay $745. Riding costs $55 for the July session, $65 for the August session.

Some 40 children, ages six to thirteen, with minor learning disabilities attend **Camp Tova**, where the same activities available at Yomi are adapted to their needs. The fourteen counselors are all special-education teachers. Tova campers meet Monday through Thursday at Pearl River; on Fridays they stay in town for visits to museums, zoos, the theater, and arts activities at the Y.

The season, which runs from June 30 to August 8, costs $985, plus a $30 registration fee.

New this year is **Camp Haverim,** to be attended by 50 ten- and eleven-year-olds. These campers spend four days a week at Pearl River, where they swim once daily and pursue an area of interest, choosing from drama (theater games, costume and set design, a theatrical production), nature studies (orienteering, wildlife exploration), team sports, and riding. Afternoons, there are such activities as scavenger hunts, capture the flag, and aerobics. Once a week, campers go to beaches, museums, and baseball games. Also planned are a two-day trip to Caumsett State Park on Long Island and a five-day trip to a nearby sleep-away camp.

The dates of the two sessions at Haverim are the same as those at Yomi. The fees are $560 for the first session, $620 for the second ($800 for both sessions for those who register before July 1), plus the $30 registration fee, $110 Y membership, and $70 each session for riding.

At **Teen Camp 92**, 100 twelve- to sixteen-year-olds spend one day swimming and hiking in Pearl River and four days in the city, where they attend plays and baseball games and participate in city-wide scavenger hunts. While the girls go to Bloomingdale's for a makeup session, the boys play football. On one day, everyone dresses punk and goes to the East Village. Teens take two four-day trips, one to a dude ranch in upstate New York, another to Philadelphia.

The dates of the two sessions are the same as those at Yomi and Haverim. Fees are $660 each session, with an additional $30 registration fee and $120 Y membership ($880 for both sessions for those who register before July 1).

DIVERSE CAMP ACTIVITIES AND AN OPtional academic program are available at **Summer Pines Day Camp,** located on the seven-acre campus of the New Rochelle Academy, a Montessori school.

Camp groups consist of sixteen children, matched by grade and sex and led by a college student with an assistant; the under-fives have four counselors per group. There are 350 campers, ages three to thirteen (a third of them from Manhattan private schools). A typical schedule for grade-schoolers includes two swimming periods a day, tennis (for those eight and up) two or three times a week, racquetball, archery, arts and crafts, music (recorder and guitar), volleyball, softball, track and field, basketball, and karate. The pre-kindergarten children participate in most of these activities, scaled to their level.

School-age campers whose parents would like them to improve their reading, writing, math, or computer skills can spend several periods a day in small classes taught by trained Montessori teachers. An introductory Montessori class is offered for three- and four-year-olds. A quarter of the campers sign up for these classes.

Summer Pines (80 Mount Tom Road, New Rochelle, New York 10805; 914-632-9797) offers an eight-week session for $1,300, a four-week session for $840. The van ride takes 30 minutes. The fee includes a hot lunch. The classes cost $30 extra per week ($40 for computers).

TWO THOUSAND YOUNGSTERS, AGES eight to nineteen, can devote the summer to the study of music, dance, drama, art, or creative writing at **Usdan Center for the Creative and Performing Arts,** a 250-acre retreat in Wheatley Heights, Long Island. The modern campus comprises wood structures designed for use by the particular arts classes they house. Only the theater-arts and piano courses require auditions.

There are no counselors to supervise groups of children here, only the specialists who teach the classes. This means that campers must get from one period to the next independently or with friends. Two periods a day are set aside for each camper's major interest (the choices for musicians, for instance, are band, orchestra, chorus, piano, and guitar; for artists, ceramics, graphics, jewelry, painting, photography, and sculpture) and one period for another art, or sports, or writing. In addition, everyone swims once a day and attends a daily concert of Usdan performers or professional guest artists.

Camp starts at 10 A.M. and ends at 3:20 P.M. to allow campers time to get to and from Wheatley Heights at a decent hour. The 350 youngsters who go to Usdan from Manhattan and Brooklyn consider their hour-long bus ride a very pleasant social time.

Usdan Center (420 East 79th Street; 772-6060) offers an eight-week session for $530 ($550 for theater arts), plus $35 registration and $270 for transportation.

IN SUMMER, WESTCHESTER DAY, A PRIVATE Jewish school, opens its 27-acre campus on Long Island Sound to everyone. The 500 campers at the **Westchester Summer Day** camp, ages three to twelve, come mainly from Manhattan and Westchester, though last year fifteen foreign countries were represented as well. Facilities include a sandy beach and waterfront, three pools, eleven playing fields, and five art rooms.

There are two counselors for each group of fifteen to twenty campers (and one counselor for every five younger children ages three to five). The aim is relaxed, non-competitive participation in a wide range of activities. Three-to-five-year-olds have quiet time and free play outdoors, in the game rooms, and on the beach, and periods of arts and crafts, tennis with junior racquets, and short games of whiffleball, kickball, and soccer.

Campers six to twelve years old spend seven to ten periods daily in tennis and swimming sessions and field games, as well as several periods chosen according to group interests from electives like karate, gymnastics, ceramics, computers, volleyball, and printmaking. A few periods are set aside for electives like sailing, waterskiing, boating, photography, woodworking, dance, and calligraphy.

Westchester Summer Day (Mamaroneck, New York 10543; 914-698-8900) offers an eight-week session for $1,675; six weeks is $1,450; four weeks is $1,130. The ride takes 45 minutes. The fee includes a hot kosher lunch.

SPECIAL-INTEREST CAMPS

THE FRENCH WORKSHOP FOR CHILDREN, which operates on Saturdays and after school hours, has now opened a summer camp, **Le Club des Enfants** (Cercle Franco-Americain, 516 Fifth Avenue, Suite 507; 221-6864) at a church in Larchmont. Children three to twelve can spend up to eight weeks there learning French naturally—through songs, games, and audiovisual aids—and take classes in art, dance, music, theater, and French cooking. The season runs from June 30 to August 22. The fee for eight weeks is $1,700 (full day, 9 A.M. to 3:30 P.M.) or $960 (half-day). Four weeks costs $928 or $592; two weeks, $500 or $350. The full-day fee includes a hot lunch. School-bus transportation from Manhattan is $54 a week. The ride takes 40 minutes.

Bloomingdale House of Music (323 West 108th Street; 663-6021) runs a music camp for children in grades three to seven (beginners are welcome). In the mornings, there are lessons in violin, piano, or guitar as well as Orff music training and recorder classes, plus time for practice. Operetta class, arts and crafts (the children make shakers, castanets, and musical collages), and listening to records take place in the afternoons. The season runs from June 30 to July 25. The fee is $80 a week; a few scholarships are available.

FOR SEVEN WEEKS EVERY SUMMER, THE **Children's Museum of Manhattan** (314 West 54th Street; 765-5904) turns over its top-floor terrace and sunny, air-conditioned, 1,400-square-foot studio to 35 campers, ages five to twelve. Together with artist-teachers, they work on projects related to a different theme each week; one project will be to write and produce a game show, design and build the sets, act in the commercials, and capture the results on video. The season runs from June 30 through August 15. The fee is $90 a week, plus a $30 museum membership (if you pay by June 23, the seven-week fee is $560). The fee includes materials, snacks, and field trips. When space is available, campers may sign up on a daily basis for $20 a day.

A **Summer Workshops and Sports Instruction Program for the Gifted and Talented** (15 Westway, Bronxville, New York 10708; 914-779-6024) is offered at Concordia College in Bronxville. Children three to fifteen whom a schoolteacher or principal has identified as gifted may enroll. The preschoolers spend their mornings on activities designed to develop thinking skills and creative abili-

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ties. School-age children choose two workshops from the 44 offerings, which range from computers, chess, environmental science, architecture, Russian, and French to dramatic storytelling, mime, and dreams. The afternoon program provides instruction in team sports, tennis, archery, track and field, and swimming. The season runs from July 7 to August 15. The six-week fee, full-day (9 A.M. to 4:30 P.M.), is $890 ($875 if you pay by May 1); mornings, $465; afternoons, $425. For three weeks, the charge is $460, $240, or $220.

BEGINNING AS WELL AS ADVANCED TENNIS players nine to fourteen years old are on the courts five hours a day at **Skip Hartman's Junior Tennis Camp** (11 East 162nd Street, the Bronx; 293-2386). Ten of the courts are at Horace Mann School; eight are at Riverdale Country School. The children play from nine until four, with time out for lunch and a half-hour swim. The season runs from June 16 through August 29. The fee for one week is $245; two weeks, $470; three or more weeks, $225 per week. A lunch is included. Mini-van transportation from Manhattan's Upper East or Upper West Side is $43 a week; the ride takes 45 minutes.

CHILDREN SEVEN TO FOURTEEN GET TWO computer sessions a day, plus a chance to take part in plenty of sports activities, at **Computer Summers Day Camp** (Box 436, South Salem, New York 10590; 914-763-8829), held on the Marymount Campus in Tarrytown. There are beginning to advanced classes in LOGO, Pascal, and BASIC word processing, spreadsheets, and voice and music synthesizers, as well as advanced classes in programming. Marymount's sports facilities are used for swimming, gymnastics, karate, tennis, and group sports. The season runs from June 30 through August 22, split into four two-week sessions. The fee is $375 per session. The van ride takes 45 minutes.

THE **Animal Kingdom Zoo Camp** (BRONX Zoo, the Bronx; 220-5100) is for children eight to twelve who would love the chance to learn about zoo animals, care for them (one day a week), and learn about the keepers' work. Those who sign up early also get the chance to take a flashlight safari through the zoo one night and sleep there as well. The five-day sessions for 30 to 35 campers run from June 23 to August 29, and cost $150 per week ($140 for Zoological Society members). The overnight costs $52 ($50 for members); the fee includes dinner and breakfast.

OFF-SEASON CAMPS

THERE IS PLENTY OF SPACE IN THE TOWNhouse used by the **After School Workshop** (122 East 83rd Street; 734-7620) for sewing, computer games, cooking, music, special art projects, and even roller-skating and free-for-all games. Campers ages five through twelve may attend the After School Workshop. Trips to the beach and many park activities are scheduled. The season runs from June 6 through 27 and September 2 through 10. The fee is $190 per week (full day, 8:30 A.M. to 6 P.M.) or $110 (half-day).

AT THE **Calhoun School** (433 WEST END Avenue, at 81st Street; 877-1700), children three to twelve participate in arts, crafts, and music activities, team sports, swimming, and nature study. The season runs from June 11 through 27 and August 18 through 29. For a full day (9 A.M. to 4 P.M. for fives and under, 8:45 A.M. to 4:45 P.M. for over-fives), the fee is $140 per week. The half-day fee (for three-year-olds) is $85. Extended care is available for an additional fee.

THE **Cavaliers Athletic Club** RUNS A post-season week, August 25 to 29, at its Old Tappan, New Jersey, camp (page 65). The fee is $200.

THE **BillDave Country View Day Camp,** in Spring Valley, New York (page 65), offers sessions from June 2 through 27 and August 25 through September 12. Children may attend on a daily basis; the fee is $30.

AT **Learning Environments for Children** (593 Park Avenue, at 64th Street; 421-3282), campers have a mix of crafts, music, movement classes, academics (language arts, math, science), and sports (gymnastics and play on the rooftop playground). The camp is open to children two to six from 8:45 A.M. to 3:30 P.M.; toddlers go for half-days, and three-year-olds can attend half-day sessions also. The sessions run from June 3 through July 3 and July 7 through August 1. The fee is $800 (full day) or $550 (half-day) per week.

ACTIVITIES AT THE **Village Community School** (272 West 10th Street; 691-5146) include arts, crafts, drama, computers, basketball clinics, swimming, trips to the beach, and other outings. The season runs from June 9 through 27. The fee is $100 per week (9 A.M. to 3 P.M.). An optional play group, which is held from 3 to 5:30 P.M., is offered; the cost is $3 per hour.

A SAMPLING OF CITY DAY CAMPS

MANY OF THE CITY'S INDEPENDENT schools offer camps with programs similar to that at **Dalton School** (61 East 91st Street and 108 East 89th Street; 722-5160). At Dalton, three-to-six-year-olds have periods of crafts, painting, sculpture, cooking, music, and swimming; seven-to-thirteen-year-olds participate in these activities plus gymnastics, tennis, judo, bowling, and out-of-town trips. The season runs from June 30 through August 15, 9 A.M. to 4 P.M., with half-days for three-year-olds. The fee is $980 (full day) or $595 (half-day), including lunch. Transportation is $40 per week.

FAMILIES WHO LIVE OR WORK BETWEEN 59th and 96th Streets, from Fifth Avenue to the East River, may enroll children in the **Lenox Hill Neighborhood Association** day camp (331 East 70th Street; 744-5022). (Thirty-four other neighborhood houses offer similar—and equally low-cost—programs.) Facilities at Lenox Hill include a large gym, a 60-foot-long pool, a spacious woodworking shop, an auditorium and stage, and game rooms. Some 170 campers six to eleven, supervised by the year-round Lenox Hill staff and Hunter College counselors, participate in team sports, non-competitive New Games, special-fitness Olympics, swimming, woodworking, cooking, dance, music, and drama classes, and trips. The season runs from June 30 to August 1 ($350 for non-members, $300 for members) and August 4 through 25 ($210 for non-members, $180 for members). Hours are 9 A.M. to 5 P.M. The membership fee is $100.

TWENTY-TWO OF THE 24 BRANCHES OF the New York City YMCA have day camps. The **McBurney Y** (215 West 23rd Street; 741-9210) has both general and specialty camp programs, as do a number of other Y's. **Camp Pow Wow**, for ages three to five, offers creative movement, swimming, cooking, arts and crafts, and nature studies. The season runs from July 7 through 25 and July 28 through August 15. The fee is $390 (full day, 9 A.M. to 3 P.M.) or $220 (half-day). **Tradition Plus** is for campers six to fourteen, who participate in arts and crafts, swimming, and out-of-town trips. The season runs from June 30 to August 29, 9 A.M. to 5 P.M. The fee is $60 per week. **Creative Arts Plus**, for six-to-fourteen-year-olds, is an all-arts program of drama, music, dance, drawing, painting, and crafts. The season runs from June 30 to August 22. The fee is $440 for the entire season, $125 for each two-week session. The **Progressive Gymnastics and Sports Camp**, for six-to-sixteen-year-olds, offers gymnasium, individual, and team sports, and games. Fees and dates are the same as those for Creative Arts Plus. ▬

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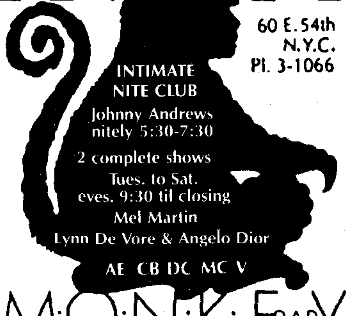

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BEST BETS

The best of gifts for mothers —grandmothers, too—who are young at heart.

By Corky Pollan

Plaster-of-Paris corbel is $85 at Wolfman-Gold & Good Company (484 Broome Street, 431-1888, and 142 East 73rd Street, 288-0404). Flower-filled Japanese woven baskets are $35 to $50 at Robert Homma (27 East 61st Street, 935-1314). Mesh-and-jet-bead bracelet is $100 at Giorgio Armani Boutique (815 Madison Avenue, near 68th, 988-9191). Crêpe de Chine bra is $105 at La Lingerie (792 Madison Avenue, near 67th, 772-9797, and Trump Tower, Fifth Avenue at 56th, 980-8811). Marie Papier address and blank books, and photo albums are $8.50 to $45 at D. F. Sanders (386 West Broadway, 925-9040, and 952 Madison Avenue, at 75th, 879-6161). Oversize crockery candlesticks are $100 the pair at Wolfman-Gold & Good Company. Leather shoe clips, in blue and green, too ($30), and flower-bedecked leather gloves ($86) are at Lonia (55 West 55th Street, 757-2655). Marbleized pencil is $1 at Sointu (20 East 69th Street, 570-9449). Christina Salusti squiggle cup and saucer ($25) and Joe Hindley pie-wedge plate ($30) are at Civilisation (78 Second Avenue, near 5th, 254-3788). Anodized-aluminum Japanese-lantern earrings are $145 at Contre-Jour (190 Columbus Avenue, near 69th, 877-7900).

Stamped patent-leather change purse ($45) and wallet ($145), and buttery-soft leather driving gloves ($50), all in jewel colors, are on Bergdorf Goodman's main floor. Watch-face earrings ($98) and mini-flashlight ($24) are at Contre-Jour.

Porcelain dinner plate ($35) and cheery loofah ($6) are on Bendel's main floor. Ceramic cheese slab is $100 at Sointu. Hand-painted pitcher is $100 on Saks Fifth Avenue's ninth floor. Hand-blown tumbler is $28 at Contre-Jour.

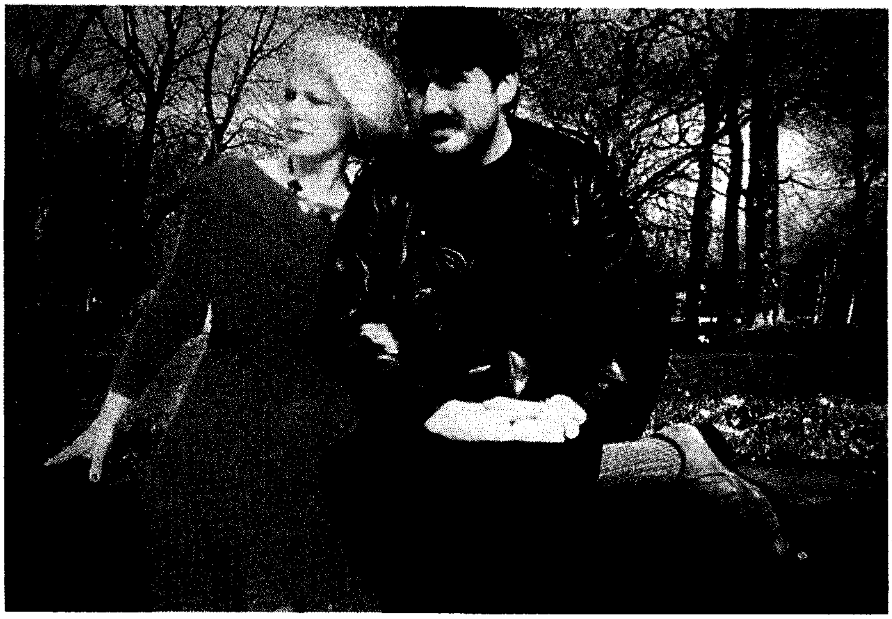
Dotty patent-leather belts ($68) and marbleized-plastic hair clip ($12) are at Lonia. Watch-face brooch is $40 on Bergdorf's main floor. Patricia Underwood cotton "knit-knot" headbands in brights and pales are $30 on Henri Bendel's main floor.

PHOTOGRAPHED BY S. BAKER VAIL

Movies/David Denby

TO RUSSIA WITH LOVE

"...*Letter to Brezhnev* is too simple, a bit crude, but it's also lively and fun, full of grieving fondness for grimy England..."



EAST MEETS WEST: *Margi Clarke and Alfred Molina in Chris Bernard's film.*

ELAINE AND TERESA, THE SCRAPPY LIVERpool heroines of **Letter to Brezhnev**, are forced to make the best of their meager chances for romance. Teresa (Margi Clarke), who is tall and blonde, volatile, foulmouthed—a bit of a chippie, really—works in a chicken factory pulling the innards out of birds. After wrapping the good bits carefully, she stuffs them back in again (she describes the process somewhat more colorfully). Teresa doesn't get very far with her love life. Always a bedmate, never a bride, and patently too good-looking for her situation, she is cynical, bitter, yet still hoping, still eager. Elaine (Alexandra Pigg), her buddy, is a softer, more earnest girl, not quite beautiful, but with an interesting downturned mouth that curls upward in moments of pleasure into an enchanting smile. Elaine lives on the dole with her noisy parents, who have doughy, meat-pie faces, and who punish the English language until it turns black and blue. Fookin hard life for everyone. Elaine has her youth, her looks, but no money and no prospects.

At night, the girls try to break free. The streets of Liverpool are wet and black, but the lights of the clubs—orange, red, and sweltering pinks—look companionable, even comforting. Expecting little, Teresa and Elaine choose among the men, a motley variety—baldish punks with snarling accents; lean and shifty working-class boys, handsome, some of them, but nasty and unreliable; immigrants from Cyprus, Turkey, and elsewhere. Teresa lifts the wallet of a big bruiser, and the girls escape to a new club, where they meet two sailors from a Russian freighter.

Teresa winds up with Sergei (Alfred Molina), a roly-poly Russkie with a walrus mustache and nary a word of English, Elaine with Piotr (Peter Firth), who has a soft, almost seraphic face. For Teresa, it's a night of pleasure: Sergei may not speak English, but he's better than any of the men available in Liverpool. Elaine, on the other hand, falls completely in love with Piotr, who doesn't demand sex but talks ardently to her through the night. The next day, before getting on his ship, the blond, blue-eyed angel swears his eternal love. Soon he is writing letters proposing that Elaine come to Russia and marry him.

Letter to Brezhnev is another of the raw-looking low-budget movies sponsored by Britain's independent Channel 4. This one doesn't come close to the masterpiece of the group, *My Beautiful Laundrette;* it's too simple, a little crude, more than a little repetitive. But it's also lively and fun—*A Taste of Honey* without the poetry. Put together by Liverpool theater people, the movie has been a hit in England, probably because its turnip-flavored cynicism has been quite thoroughly mixed with romantic hope. Elaine and Piotr stare into each other's eyes and talk of the stars—their chaste night together couldn't be more tender. A naïve believer in Soviet Communism and mother Russia, Piotr is an apparently decent man, and Firth, who has a Billy Budd aura of gentleness—he makes Leslie Howard look like a hood—is a very skilled and canny actor. Alexandra Pigg is appealing, too. Her Elaine is an ordinary, bright, skeptical girl, with a souring intelligence that makes you trust her intuitions. Thanks to her, the movie falls on this side of outright sentimentality.

Should Elaine go to Russia? The rueful irony in *Brezhnev* is that Elaine has no choice *but* to make a leap of faith. For after the men get back on their ship, the Liverpool damps take over. Back to the chicken factory and the pasty-looking men making passes. The point of the movie is that life in Soviet Russia couldn't possibly be worse. (Poor England! The only affection heard for its weary soil in recent movies comes from the crooked Pakistani émigrés in *My Beautiful Laundrette.*)

Director Chris Bernard may not have much belief in the future of England, but he has a grieving fondness for the grimy present—or at least for the bitter jargon of the clubs, the gloomy view of women who expect the worst and usually get it. The trouble is, we in the audience have to make a leap of faith, too—the dialogue, especially in Margi Clarke's mouth, is often indecipherable. Shot in close-up, Clarke rolls her head back angrily and shrieks; she's so vividly made up—flaming lipstick, heavy eye shadow—that she's a bit of a fright. Stuff chickens, get drunk, get fooked—that's Teresa's view of life. It's a limited view, but Teresa is the soul of the movie. When Elaine's faith in Piotr crumbles, Teresa the specialist in men builds her up. Yet her knowingness about men makes her somehow inadequate for romance. In the view of *Letter to Brezhnev,* only the simple at heart may triumph in love.

THAT GENTLY WHOOSHING NOISE YOU hear is the sound of a critic—me—throwing up his hands in bafflement. What is **Absolute Beginners** about? Still another work from Britain—a biggie, this time—it is one of the most amorphous and unsatisfying films I have ever sat through. On the surface a would-be Minnelli-type musical, *Absolute Beginners* crashes from one poorly staged number to the next, from scenes of the birth of pop culture to touches of high-fashion snootiness, from life in Soho in the golden age before urban development to Brownshirt rallies and race riots. Set in 1958, the movie nevertheless is whipped into a frenzy by a screaming Oswald Mosley–type Fascist complete with tiny mustache and goon-faced followers. That Mosley's campaign against non-white immigration has nothing to do with the rest of the movie obviously doesn't matter in the least to the filmmakers—Fascists, as anyone in pop can tell you, are always a big seller.

Embracing everything and nothing, and doing it all at once, *Absolute Beginners* is the hollow essence of video—a smeared cataclysm of "visuals" set in some ghastly, gelatinous media never-never land. None of the images has any context or staying power, none of them matters emotionally. At the empty center of the movie we get one of those pathetic punching-bag heroes, a character without any character, who wanders through the maze with his mouth open. He's a teen with a camera taking pictures and creating the new youth culture; he wants his girl, he loses his girl, he sells out to make money and win her back, he regains his conscience but gets her back anyway . . . on and on forever, and who cares? Lost somewhere in the ever-flowing movement around the overlit set, there are a few good performers—Ray Davies, of the Kinks, and David Bowie, who, as some sort of vicious adman, tap-dances amiably and looks more than ever like a perfectly creased pair of trousers.

In brief: IN BRIAN DE PALMA'S BEST MOVIES, the jokes fall naturally from a wicked teenage boy's view of the world. Gleeful, dirty-minded, and blessed with a spectacular sense of the visual possibilities of disaster, De Palma can't help being witty. On the other hand, when De Palma tells himself, "Be funny!" humor is pinned to the ground and held there in misery until it cries painfully for help. In **Wise Guys,** Danny DeVito and Joe Piscopo, two Mafia screwups from New Jersey, are photographed in endless close-ups as they get angry at each other. Their cheeks fill with air, their faces turn red, their eyes pop, steam blasts from their ears, curses fly from their lips. . . . At this writing, one of the most volatile and accomplished films in the recent New Directors/New Films festival, Doris Dörrie's **In the Belly of the Whale,** hasn't been picked up for American distribution. Your move, fellows. ▬

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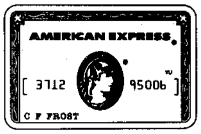

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BIRDSONGS

> “. . . The problem is with Messiaen’s highly personalized musical thinking—sophisticated one moment, naïve and trite the next. . .”

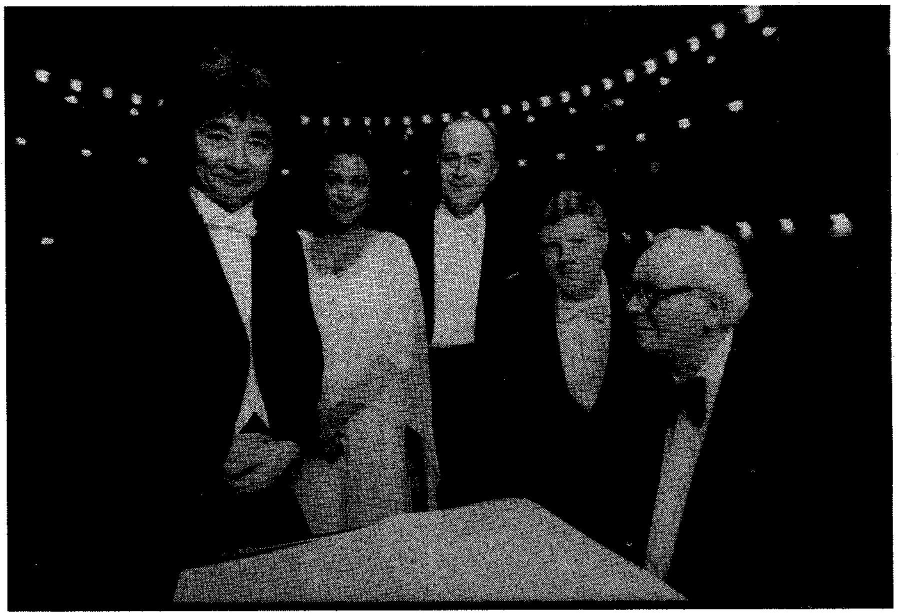
AS A COMPOSER WHO HAS BEEN PREOCCUPIED all his life with Catholic mysticism and ornithology, **Olivier Messiaen** was probably fated to write an opera about Francis of Assisi, the humble saint who preached to the birds. And, considering the massive scope of most Messiaen works, *St. François d’Assise* was bound to be sizable—the full score, we are told, weighs over 25 pounds, and the first performance, at the Paris Opéra in 1983, lasted nearly six hours. Many who attended the premiere, even those mightily impressed by the work, predicted that in today’s money-tight world of opera, future productions of such a colossus would be unlikely. *St. François d’Assise,* it seemed, was destined to be carved up into pieces suitable for concert presentation. Sure enough, that is how the opera arrived in Carnegie Hall not long ago: an evening comfortably filled by just three of the eight tableaux, performed by the Boston Symphony and the Tanglewood Festival Chorus under Seiji Ozawa, with solo roles sung by José Van Dam, Kathleen Battle, Kenneth Riegel, and Philippe Rouillon.

Now 77 and revered as a teacher, father figure, and general guru in avant-garde music circles throughout Europe, Messiaen labored eight years over the text and music of these “Franciscan scenes,” which depict the progress of grace in the soul of Francis. Although the Boston Symphony gave only three excerpts—the saint curing a leper with a kiss, receiving the stigmata, and dying amid his disciples—I doubt very much that the selection seriously misrepresented the piece. There is no action in any conventional operatic sense. Each scene is essentially a spiritual contemplation in the manner of an oratorio, although sets, lighting, and staging undoubtedly will enhance the effect of Messiaen’s sensuous musical response to the subject.

Those familiar with the composer’s previous work will know what to expect: a vast orchestra to create dazzling instrumental textures of extreme rhythmic and melodic complexity; thematic material based on the calls of hundreds of different bird species; incantational vocal lines that build into choral outbursts of ecstatic religious fervor; and an overall leisurely pace that allows listeners ample time to savor every juicy moment. Such an elaborate apparatus might strike some as rather overripe for a simple man like St. Francis, but Messiaen feels differently: “He had nothing; he was rich in everything. . . . Far from doing him an injustice, a music high in colors of timbres, of durations, of sound complexes, seems to me to be perfectly in harmony with his true interior nature.”

Well, perhaps. A more immediate problem for most audiences, I suspect, will be Messiaen’s highly personalized musical thinking, so intricate and sophisticated one moment, so unbelievably naïve and trite the next. I don’t deny that there is a terrible commitment behind every note he puts on paper, but it takes a very special sensibility to appreciate a six-hour opera built from birdsongs that have been coated with a sugary pietism directly descended from Massenet. And what is one to make of a fiendishly complex passage built from superimposed tempos and meters, when the tension is resolved by an inane brassy outburst that sounds like “Roll Out the Barrel”? In a way, it all reminds me of Mahler, whose music also veers unpredictably from incredible refinement to crushing banality. But in Mahler’s powerful hands, the device has a shattering effect; Messiaen only inspires twinges of embarrassment.

Ozawa conducted the complete performances in Paris and apparently had one of the biggest successes of his career. I’m not surprised. Usually at sea in the standard repertory, Ozawa is a marvel of efficiency when marshaling and coordinating large instrumental forces in contemporary music. The Boston Symphony played the difficult score spectacularly well, and the orchestra’s virtuosity alone was enough to keep one absorbed. So, for that matter, were the suave bass-baritone and dignified sermonizing of José Van Dam as St. Francis, the silvery soprano of Kathleen Battle as an Angel perched in the second balcony, and the plangent tenor of Kenneth Riegel as the agonized Leper. All in all, 90 minutes’ worth of *St. François d’Assise,* expertly performed in concert, seems like more than enough.



EXPERT PERFORMERS: *Ozawa, Battle, Van Dam, Riegel, with the composer Messiaen.*

“PERHAPS AMERICA’S MOST IMPORTANT composer of operas,” says the *New Grove’s Dictionary* about **Hugo Weisgall**—a bold but not unfounded statement. Among my earliest and fondest City Opera memories is a production of Weisgall’s musically rich, theatrically ingenious operatic adaptation of Pirandello’s play *Six Characters in Search of an Author.* The opera was given a single performance during the 1960 spring season, and ever since, I have been waiting patiently for it to return. One original

Photograph by Karen Kuehn.

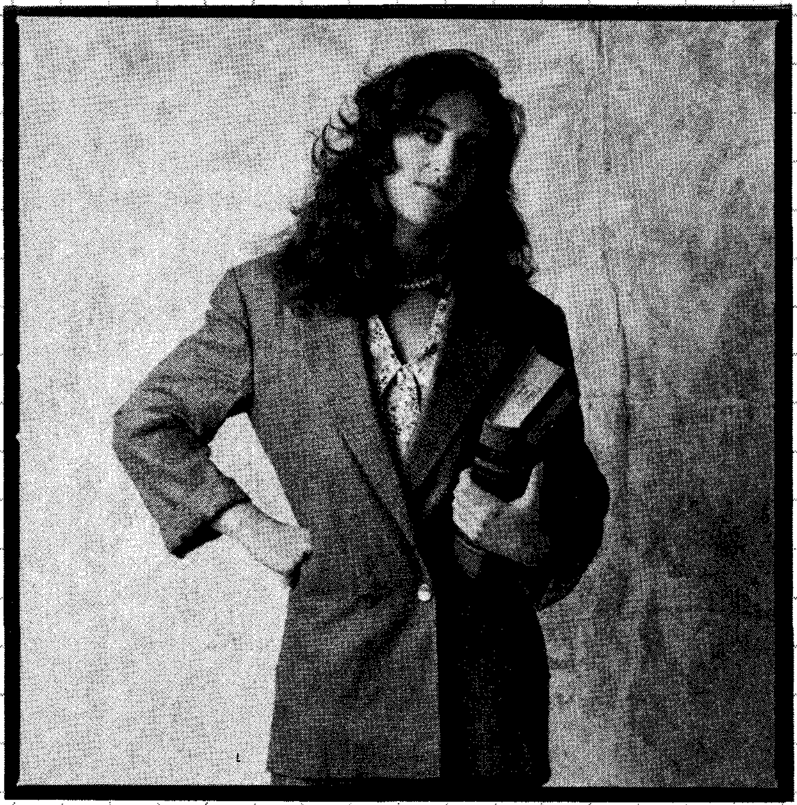
member of the *Six Characters* cast was Beverly Sills, quite splendid as "Darling Lili," the pampered coloratura concerned with the welfare of her pet poodle and the frequency of her high F's. Now that Sills is the City Opera's general director, she might consider reviving this valuable American work, especially since it would show off the company's available resources of talent to far better advantage than *Norma.*

I am not about to hold my breath, though, especially since nearly all of Weisgall's major operas are neglected these days—his latest, *The Gardens of Adonis,* is still waiting for its first performance. A practical man who naturally likes to hear his music played, the composer now concentrates on other matters, and two new non-operatic works received their New York premieres recently: *Lyrical Interval,* a 50-minute song cycle to poems by John Hollander, presented by the Group for Contemporary Music in Carnegie Recital Hall; and *Tekiatot,* commissioned by the 92nd Street Y for its chamber orchestra and the conductor Gerard Schwarz.

Lyrical Interval is an important addition to the American song literature, maybe even a landmark. The autumnal but decidedly erotic gloom of the fifteen songs and two piano solos suggests the great Romantic song cycles of Schubert and Schumann, but Hollander's poems, with their pungent imagery and verbal energy, are vastly superior to the verses those composers set. One can hear Weisgall's eager response to the text in a restless, wide-ranging, subtly inflected vocal line that caresses the words, mirrors their beauty, prods them inquisitively, and illuminates every poetic allusion. These songs are a gift to an intelligent, musical singer with the securest of techniques—David Hamilton, for example, who sang the entire cycle beautifully and, amazingly, from memory. Stuart Raleigh's crystalline account of the difficult piano part was equally distinguished.

The three movements of *Tekiatot*—"Regnancy," "Reckoning," and "Revelation"—are based, says Weisgall, "on the central three-part section of the traditional Rosh Hashanah Musaf (additional) service—the Tekiatot—that part of the service in which the shofar (ram's horn) is sounded three times following the cantor's chanting of three groups of ten selected biblical verses." The liturgical basis of this music is not part of my experience, but that hardly prevented me from enjoying the score's tangy sonorities, invigorating rhythmic activity, and hieratic nobility. And the offstage sounding of an actual shofar toward the end of the piece was not only moving in itself but also a brilliant theatrical stroke, reminding me again that it is high time for a major Weisgall opera to be seen on stage. ■

NEW YORK STYLE



Abby Notterman, Attorney

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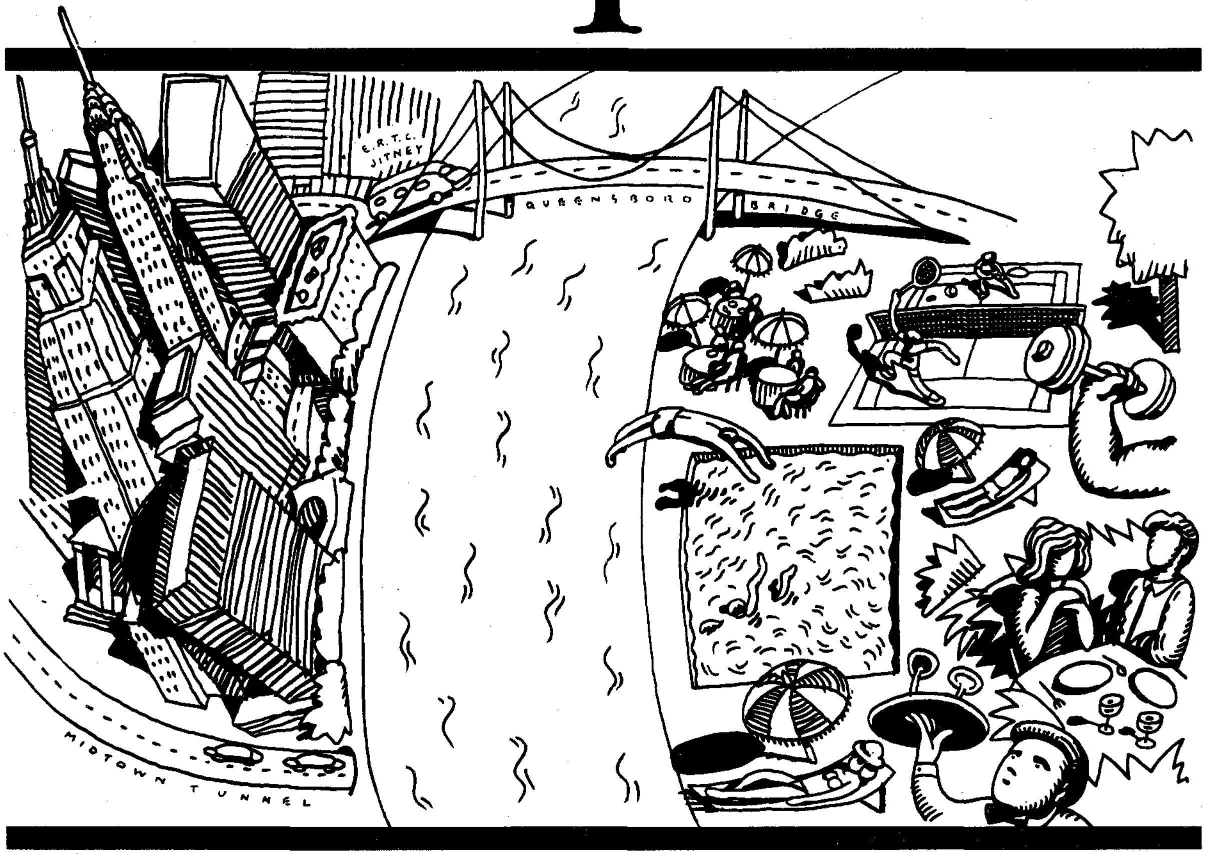

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Dance/Tobi Tobias

TAYLOR'S MORE LASTING SHAPES

"...The rigorously restricted vocabulary echoes and re-echoes, elaborating itself in ways that are occasionally startling..."

Paul Taylor, WHOSE COMPANY JUST APpeared at the City Center, has choreographed an exquisite, profound dance that sums up many aspects of his achievement. Its title, *A Musical Offering,* comes from the contrapuntal Bach score to which it is set, and it matches the cerebral intricacy of the music in its own structure. Yet the look of it is stone-carving primitive—an unusual, even eccentric combination typical of Taylor, a master of startling, fruitful juxtapositions.

The fourteen dancers (nearly the entire Taylor tribe, seniors and initiates alike) wear brown leather loincloths. The men are bare-chested, the women in skin-colored body stockings, their hair concealed in woven-leather skullcaps. The drop cloth behind them (the designs are Gene Moore's) suggests rough shards of bronze or raw walls of earth left by an excavation. Jennifer Tipton has bathed all this in a deep golden glow that could be the light by which incantations were made to nameless gods at the beginning of the world.

The dance opens with an incantation. Kate Johnson is poised in profile, arms uplifted in an archaic gesture that seems both to greet and to venerate. Next she has a solo whose grave, rapt tone sets the emotional climate of the piece and whose material prefigures everything the dance will contain: the formal salute; a W shape—made with arms bent upward at the elbow, palms flat—that seems to contain some hidden, powerful meaning for the signaler; a rocking of the body on stiff legs spread wide, the feet parallel; a folding of the crooked arms over the breast, one after the other, the hands closing softly into fists.

Johnson's utterance summons others, one by one, then a pair, until finally the magical number of thirteen is assembled; these followers take up her material as she continues to expand upon it. The full group is not together for long before it scatters into small clusters for a fecund series of solos, duets, trios, and quartets. These are always backed by a small ensemble that makes a complementary design in both motion and repose behind the central action, like sculpted figures in a frieze, mysteriously granted a little life. Again and again, as in so many Taylor works that meditate calmly on disintegration and renewal, the foreground figures are subsumed in the group, which then generates a new leader.

The rigorously restricted vocabulary laid out by Johnson echoes and re-echoes throughout the dance, repeating in its original form—each motif seems to recur hundreds of times, until it is as familiar as a password or a ritual prayer—and elaborating itself in ways that are marvelously subtle, occasionally startling. The W shape appears in myriad forms; at its most elaborate it becomes a huge multibodied design of recumbent figures with smaller Ws within made by adjacent pairs of legs angled at the knee. The stiff-legged rocking develops into a spastic behavior that is perhaps the dance's single connection to present times; it recalls the catatonic urban frenzy of Taylor's recent *Last Look.* In contrast, a deep plié with spread legs looks like a confident descent to and rooting in the earth—a reassuring connection to the source of life. There's an element of playfulness in it, too (as often occurs in primitive art), when it surfaces as a slow-motion bent-legged cartwheel.

If Taylor is looking back to pre-history here—like *Runes,* this is one of his "anthropological" ballets—he may also be examining more recent and specifically relevant history. The animating figure of Johnson, who seems to be devising and transferring a movement language, recalls the great pioneers of early modern dance, even to their sacrificing personal fulfillment to the good of their art, as is suggested by a tender duet that ends in the man's dismissal and the succeeding group passage in which Johnson summons the company into life. If one is to choose between Martha Graham and Doris Humphrey for the inspiration, Humphrey is the more likely model. Though Taylor owes much of his visceral body language to Graham, with whom he performed, this work is most like Humphrey's music visualizations, in their chastity of purpose and their exaltation. I remember that once, interviewing Taylor, I asked him about his forebears. In reply he offered nothing about the generations of Virginians on his family tree but instead a reverent roll call, beginning with Isadora Duncan.

Another of the season's novelties was not as successful. The revived 1961 *Junction* seems dated, partly because Taylor has done everything in it far more subtly and cleverly since: movement that resembles Abstract Expressionist scribbles; sweet, amusing motifs, such as a placid girl being passed tenderly from one male partner to another; acrobatic sallies that depend on disparity of size among the players, and so on. Alex Katz's bright Calder-circus unitards are both unflattering and passé. ▬

MUSICAL OFFERING: *Taylor's visceral body language comes from Martha Graham.*

Photograph by Beatriz Schiller.

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European Travel and Life Magazine
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We initiated the transaction, acted as financial advisor to, and assisted in the negotiations as the representative of Inabnit Communications, Inc.
February 1986

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Australian Consolidated Press, Ltd.
to initiate and develop
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promotion business in Australia.

We initiated the transaction, acted as financial advisor to, and assisted in the negotiations as the representative of EMU Enterprises, Inc.
January 1986

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WS Acquisition Corporation
formed by Walfred Scofield, other managers and investors
has acquired through a management buyout
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Term Loan Facility
provided by
Baybank Middlesex
Convertible Subordinated Note
Equity
provided by
BT Capital Corporation
We acted as financial advisor to, and assisted in the negotiations and the private placement financing as the representative of WS Acquisition Corp.
March 1986

VERONIS, SUHLER & ASSOCIATES INC.

A wholly-owned subsidiary of
Communications International
has acquired an education-oriented publishing company
$2,000,000
Term Loan Facility
plus a
Variable Rate Revolving Note
for the purposes of expansion through acquisition provided by
Rhode Island Hospital Trust National Bank
We initiated and arranged the placement of the financing, acted as financial advisor to and assisted as the representative of Communications International.
February 1986

VERONIS, SUHLER & ASSOCIATES INC.

Queen City Broadcasting, Inc.
a newly formed broadcasting company has acquired
Television Station WKBW-TV
serving the Buffalo area from
Capital Cities Communications, Inc.
for
$65,000,000
We initiated the transaction, acted as financial advisor to, and assisted in the negotiations as the representative of Queen City Broadcasting, Inc.
January 1986

VERONIS, SUHLER & ASSOCIATES INC.

Greenwood Press, Inc.
a subsidiary of
Congressional Information Service, Inc.,
a wholly owned subsidiary of
Elsevier U.S. Holdings, Inc.
has acquired the assets of
Praeger Publishers
a division of
CBS Inc.
We acted as financial advisor to and assisted in the negotiations as the representative of Elsevier U.S. Holdings, Inc.
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Television/John Leonard

THE BLUE, THE GRAY, AND THE DÉSHABILLÉ

"*. . .North and South, Book II* turns the Civil War into *Dynasty.* It's mainly about patriotic gore and Lesley-Anne Down's breasts. . ."

ONLY SIX HOURS OF THE TWELVE-HOUR mini-series **North and South, Book II** (May 4, 5, 6, 7, 8, and 11; 9 to 11 P.M.; ABC) were available for preview, and that's a mercy. Those of us who spent all day in the screening room were, at the very least, stupefied. Personally, I think *North and South* causes worms.

Perhaps you think you've already read a review in this space of *North and South,* or maybe even watched some of it, maybe even last month. But those were the *first* twelve hours, back in 1985, merely leading up to the American Civil War. *Book II* actually wages that Civil War, with the help of Hal Holbrook as Abraham Lincoln, Lloyd Bridges as Jefferson Davis, Anthony Zerbe as Ulysses S. Grant (who drinks apple juice), Nancy Marchand as Dorothea Dix (head Union nurse; where is Walt Whitman?), Jimmy Stewart, and Wayne Newton.

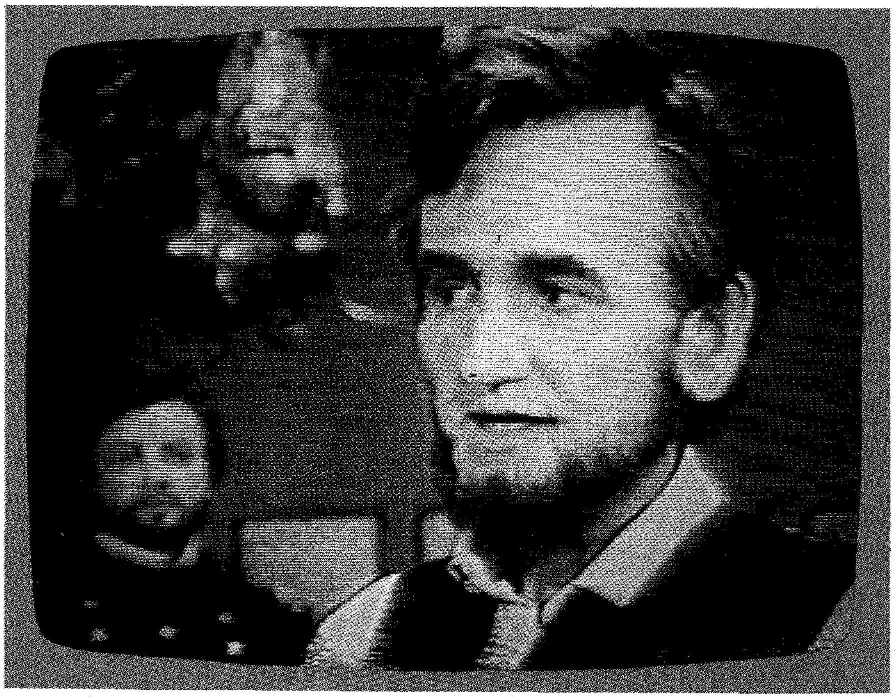
Yes, Jimmy Stewart and Wayne Newton. And no, they probably don't know why they are on the screen any more than I do. Ask John Jakes, who wrote the best-selling novels that made these 24 hours of muskets and hoopskirts possible. I have looked into these novels, and Jakes is a man who doesn't take himself too seriously. The same cannot be said for this cinematic elephantiasis of his good-natured pulp.

Just to catch up: George Hazard (James Read) of the industrial North goes to West Point at the same time as Orry Main (Patrick Swayze) of the plantation South. Later on, George's younger brother, Billy (Parker Stevenson), and Orry's younger cousin, Charles (Lewis Smith), will also go to West Point. Billy marries Orry's younger sister, Brett (Genie Francis), and George marries . . . and so does Brett's sister, Ashton (Terri Garber) . . . and all of these people have strong mothers: in the North, Inga Swenson; in the South, Jean Simmons.

You have to admire the almost Aristotelian unities and oppositions of pulp narrative. Of course, the evil schemer, Ashton, will go to bed with the principal villain, Elkanah Bent (Phillip Casnoff), so they can make trouble for George and Orry and Billy and Brett. Of course, the Main vamp, Ashton, will have to be counterpoised against the Hazard sexual hysteric, Virgilia (Kirstie Alley), who is not only—gasp—an abolitionist but marries a black man who is shot at Harpers Ferry, after which she goes to an insane asylum and then becomes a bitter nurse. Why am I telling you all this? The point is that the Civil War has been turned into *Dynasty.* The oppositions of Lincoln and Jefferson Davis, of Grant and Robert E. Lee, have been reduced to bedroom farce. Naturally, George goes to work during the Civil War for Lincoln (an oddly uglified Holbrook) and Orry goes to work for Davis (the underwater Bridges), and the slave-beating David Carradine is thrown out of an upstairs window so Orry can marry Madeline (Lesley-Anne Down), who is a southern belle who also happens to be—another gasp—part *colored,* like a heroine in a Robert Penn Warren novel. (Surely you remember *Band of Angels*?) However:

What the first six hours of *North and South, Book II* are all about are: (1) Lesley-Anne Down's breasts, to which the camera is so devoted that it seems to be licking them, and (2) patriotic gore. I yield to no man in my admiration for Lesley-Anne Down's breasts, if not her acting, and the battle scenes are superbly staged, reminding us that once upon a time men had to stare each other in the eye before they killed. But the Emancipation Proclamation gets only a couple of minutes. *North and South* will go on to find out whether Bent actually assassinates Jefferson Davis or whether George will be charged, unfairly of course, with war profiteering or whether what Grant drank was really apple juice. This is silly.

George says, "I believe the president. The Union must be preserved!" George also says, "Virgilia, we can't change the past, but we can make a new beginning." Somebody says to George at the battle of Bull Run, "My God, the whole world has gone insane, George, completely insane!" Billy says, at Gettysburg, "It doesn't make sense anymore. . . . Who is the enemy? It's a question I can't answer anymore." I say to you, Leave home and go see *The Toxic Avenger* instead.



THE WORLD WILL LITTLE NOTE NOR LONG REMEMBER: *Hal Holbrook as Abraham Lincoln.*

Vanishing Act (MAY 4; 9 TO 11 P.M.; CBS) is an efficient made-for-TV mystery movie. Mike Farrell, all grown up with wrinkles after *M*A*S*H,* is an unlikely accountant on his honeymoon at a ski resort. His wife disappears. He petitions the police, and is sent Elliot Gould, a displaced New Yorker, who sends out by

Photograph by Donal Holway.

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airplane for corned-beef sandwiches with a pickle. Margot Kidder, who used to be Lois Lane in the *Superman* flimflams, shows up claiming to be Farrell's wife. Farrell says that he's never seen her before. On hand also is Fred Gwynne, impersonating a priest instead of a Munster.

For a while it seems that Alfred Hitchcock has met Harold Pinter, especially when we are introduced to a holistic veterinarian who therapizes a "deeply despondent" and maybe suicidal dog: "We wouldn't want him to do anything rash." And Gwynne is deadpan splendid: After a particularly nasty piece of business, he says, "Onward, Christian soldiers," without moving his lips, as if he were Mount Rushmore. Farrell's paranoia is contagious. Gould's overacting is acceptable. Kidder's insouciance is both charming and enigmatic. And we move along as if we were in a hurry to get somewhere and had a fancy sports car.

Well, Hitchcock never met Pinter, and, rounding into the last half-hour of *Vanishing Act,* you will probably have figured out what's going on, but I'll never tell.

Bridges to Cross BEGINS ITS INDEFINITE run on CBS on Thursday, May 1, at 9 P.M. You may have seen a preview on April 24 at 10 P.M. The preview is not the pilot I saw. Who knows why? The pilot explained the premise: Suzanne Pleshette as Tracy Bridges is a tough reporter for a Washington newsweekly, *World/Week.* Nicolas Surovy as Peter Cross is also a *World/Week* reporter and was married to Tracy. They compete on a story involving an art dealer (Kevin McCarthy, avuncular as always) who may or may not be a Soviet spy. They are watched over by an editor—José Ferrer, who grumbles and stumbles through his part.

What Ferrer does, in the pilot I saw, is give Pleshette and Surovy opposing column spaces so that they can disagree on the same subject, as they disagreed on marriage. This is a reasonably good idea for an hour-long weekly television series, and all the actors looked to be enjoying themselves, and any excuse for bringing Pleshette back into our living rooms is good enough for me.

But what you may have seen last week was a much tougher, subsequent episode about D.C. drug addiction and a new editor of *World/Week* (Cecile Callan), who has her own problems, and a young black boy, who reminds us of the Washington *Post* Pulitzer that never was. If that is what you saw, you won't have the vaguest idea how all these people, including high-camp regulars Eva Gabor and Roddy McDowall, ended up doing what they do in front of your fuzzy eyes. Stick with it. It could be another *Moonlighting,* even though Surovy is too young for Pleshette; only *I* am old enough for Pleshette. ■

Theater/John Simon

TORTURED ORCHARD

"...Only two of the Acting Company's Chekhov adaptations, those that adhere to the spirit of the originals, come off pleasantly..."

A TRYING *TRIAL:* *Wendy Brennan, Philip Goodwin, Mariangela Pino in Williams's playlet.*

DOES IT SOUND LIKE A GOOD IDEA TO have seven American playwrights adapt seven stories by Chekhov under the collective title **Orchards**? In theory, perhaps. But think: Wouldn't a great playwright and storyteller such as Chekhov have known best what to turn into stories and what into plays? Next: Would Anne Cattaneo, the dramaturg, pick the right playwrights, those who have due respect for Chekhov's art and proper humility about their own? And would she assign to each the most congenial story? Further: Is the Acting Company of John Houseman, which commissioned the adaptations, up to doing them justice? And why call something with nary an orchard in it *Orchards*? So you go and investigate what this ganging up has done to Chekhov, and find that, though he may still have an orchard or two left, he has definitely lost his cherry.

Actually, a couple of these adaptations, which adhere to the spirit if not the letter of the originals, come off pleasantly enough. Wendy Wasserstein has pared down the story "The Man in a Case" rather drastically, then supplied details of her own, and come up with a nice, ruefully tragicomic vignette. Decently acted by Brian Reddy, and tolerably by Mariangela Pino, it could, like the six other pieces, have profited from better direction than Robert Falls has provided. Adrianne Lobel's minimalist set, like most of her others to follow, fails to capture the atmosphere. And it shows sloppiness when the hero's name, Byelikov, is pronounced as if a certain Likov were being bid adieu.

The sloppiness increases, at least in the program, when the next playlet is billed as *Vint*, adapted by David Mamet from a story called "Vint." In English, this ought to be "Whist," a version of which card game the characters are playing. Still, the play hews close to the story, and would be quite delightful but for two flaws: The objects the characters use for cards have been slightly but illogically altered, and the play, as opposed to the story, needs a more dramatic ending. The acting of the tiny roles should also be better, although Terrence Caza, in the longest (and, therefore, easiest) part, manages to hold his own.

The Talking Dog, John Guare's version of "Joke," is a total misadaptation. That Guare has transposed the action to today's Catskills is of no great consequence, but the offstage talking dog he has invented is a drawback, particularly since, later, we get an onstage one. The real problem, though, is that Guare has changed vertiginous sledding into hang gliding, which proves, dramatically, much tougher sledding. No longer can the hero, as on a sled, have his arms around the heroine and whisper into her ear; with separately floating gliders, the story's center cannot hold. Point and poignancy are lost, and the talking dog dispatched to the rescue proves no brandy-toting Saint Bernard. Choreographing the hang gliding merely detracts, as does the feeble acting of Susan Finch and Michael McKenzie.

I could not find in my Chekhov the story from which Maria Irene Fornes adapted *Drowning*, which, in any case, is a mess. The pathos is lost both by the jerky rhythm and by the ludicrous top-heavy masks—reminiscent of Van Itallie's *America Hurrah*—in which it is hard for Philip Goodwin, Anthony Powell, and Aled Davies to evince much delicacy. Nor could I track down "The Skit," from which Michael Weller's *A Dopey Fairy Tale* departs quite radically, as Weller's note informs us. We get a pleasant, but not quite funny or sharp enough, playlet, which may have a future with student and other amateur groups and is helped here by Laura Crow's witty frog costumes. The cast is adequate, except for the Sad Princess Gladys of Laura Brutsman, who, sad or gay, is equally disheartening. Painful, too, is the grammar, which includes such things as "the princess disappears to whence no one knows" and "my mother and father, who others knew as... "

Eve of the Trial is what Samm-Art Williams calls his "free" adaptation of the similarly titled story, though "fast and loose" would be nearer the mark for a game of marbles turned into a bowling match. A satire on the American South, the play drowns its few funny lines in masses of preposterousness and vulgarity, awkwardly staged and clumsily acted by five out of seven cast members. Susan Finch and Laura Brutsman are especially offensive, with Philip Goodwin, as an incongruous Russian in Louisiana, and Wendy Brennan and Mariangela Pino, as two whores he bigamously married, not far behind. What Williams wholly lacks is Chekhov's gift for verisimilitude at the core of the farfetched.

The final and longest item is *Rivkala's Ring*, where the monologuist Spalding

Photograph by Diane Gorodnitzki.

"...David Hwang's *Rich Relations* is a poor work for an able playwright to perpetrate; maybe absurdism isn't his cup of tea..."

Gray didn't even pretend to adapt "The Witch." After a casual nod to Chekhov, he proceeds to spin yet another of his overlong autobiographical monologues. Some of this is funny in its strung-out way ("Never corner a rat—so I began to run around in circles so as never to corner him"), but most of it is a draggy imposition on Chekhov and our patience. Though extremely well delivered by Aled Davies, it is little more than clever self-indulgence, down to its two pretentious epigraphs from Pynchon and Eliot. Paul Gallo, the good lighting designer, has tried to infuse a little drama with fancily expressionistic lighting, which only calls attention to itself without sufficiently distracting it from the play. The Acting Company is, as always, made up of young professionals on the threshold of their careers, but few of the present batch seem destined to cross it.

COULD IT BE THAT DAVID HENRY HWANG, who now calls himself David Hwang, though very gifted when writing about Chinese Americans and other Asians, is at a loss when dealing with white Americans, onto whom he inappositely grafts Chinese traits in his new play, **Rich Relations**? Or is it that absurdism just isn't his cup of tea? Or are the casting and direction of this Second Stage production particularly diminishing? I suspect all of the above, and perhaps more, for *Rich Relations* is an uncommonly poor work for so able a playwright to perpetrate.

Truth to tell, I have no clear notion of what it is all about, which may not be entirely my fault. Keith, the debating coach at a fancy eastern school, has returned to his paternal home in Los Angeles. His father, Hinson, is stinking rich and lives in a hilltop house full of the fanciest gadgets and ghosts of his checkered past: He has been a guru and a gangster before becoming a real-estate tycoon, and a curse put on him by his disgruntled family inadvertently killed his dear wife. Son Keith has his own sins: After deflowering numerous underage students, he has quit and spirited away his latest conquest, the passionately loving sixteen-year-old Jill.

Hinson's impoverished and unhinged sister, Barbara, wants to marry off her zonked, TV-freak daughter, Marilyn, a certifiable weirdo, to Keith. She climbs out on a window ledge and threatens autodefenestration if the marriage isn't contracted, and is soon joined on the ledge by Jill. I don't think I could tell you more even if I wanted to, except to note what seems to be the play's central thesis: "It shouldn't be hard to bring someone back from the dead. It's something we should be able to do twice before dinner, and still have energy left over to do the dishes." If double resurrection is not your idea of an appetizer, you may want to eat elsewhere.

Under the playwright Harry Kondoleon's slow and ponderous direction, the performances are uniformly bad. I wouldn't have expected more from Joe Silver—a bullfrog-voiced, battering-ram-headed, colossally unsubtle Jewish comedian, perversely miscast as the goyish Hinson; or from Phoebe Cates, who can play a bright sixteen-year-old as if she were a mere vapid fourteen; or from Johann Carlo, who, expectably, makes the creepy part of Marilyn positively nauseating. But I expected more from Keith Szarabajka and Susan Kellermann—even in a play that surely no one could bring back from the dead even once.

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SALES & BARGAINS

BY LEONORE FLEISCHER

COMFORTS OF HOME

HERE ARE EXCELLENT PRICES ON SPECIAL purchases, floor samples, and in-stock urniture. Prices listed are manufacturer's suggested retail. For example: Henredon bone armoire, retail $3,658, here $1,980; Davis Cabinet seven-piece country-French ash bedroom set, retail $8,837, here $3,995; off-white six-piece lacquer bedroom set, retail $9,475, here $4,295; eleven-piece fruitwood dining-room set, retail $9,341, here $4,590. In-stock: Pennsylvania House six-piece cherry bedroom sets with canopy bed, retail $6,979, here $4,595; three-piece gray raw-silk sectional-seating units, retail $4,598, here $2,595; suede-finish leather sofas, retail $2,295, here $1,295; and more. Delivery additional. Checks accepted; no credit cards; all sales final. *New York Furniture Center, 41 East 31st St. (679-8866); Sun. 10 a.m.–6 p.m.; 5/4 only.*

SPRING INTO FASHION

THESE SPRING FASHIONS FOR WOMEN (sizes 4–14) are below this store's usual discount prices. For example: linen jackets, pleated or slim skirts, pants, and shorts, were $39.99–$119.99, now $19.99–$69.99; cotton-T-shirt-fabric tops, cardigans, swing skirts, and pants, were $19.99–$49.99, now $14.99–$29.99; linen-and-cotton floral-jacquard separates, were $59.99–$89.99, now $24.99–$39.99; cotton blouses, were $19.99–$34.99, now $12.99–$19.99; silk blouses, were $39.99–$69.99, now $19.99–$49.99; dresses, were $79.99–$169.99, now $49.99–$99.99; sweaters, were $29.99–$49.99, now $19.99–$29.99; designer samples, now 25 percent off. A.E., M.C., V., checks accepted; all sales final. *The New Store, 289 Seventh Ave., near 27th St. (741-1077); Mon.–Fri. 10 a.m.–8 p.m. and Sat. and Sun. till 6:30 p.m.; while stock lasts.*

FINANCIAL AID

IF YOU HAVE A CHILD ENTERING TENTH through twelfth grade and plan to apply for aid in financing his or her college education, now is the time to assess your budget. Campus Consultants, recommended by many high-school college advisers, assists families in planning for and increasing their eligibility for aid. The service includes a computer printout showing a family's eligibility for aid; financial-aid profiles on five colleges the student is considering; a half-hour consultation; and preparation of the Financial Aid Form at the appropriate time. The fee, usually $95, is now $65; additional consultation time, usually $75 an hour, now $50. The company also assists independent-school students and students currently in college. By appointment only; call anytime, and leave a message. *Campus Consultants, Inc., 338 East 67th St. (861-8806); through 9/1.*

DO NOT PHONE: *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017, six weeks before the sale.*

THE TOP DESIGNERS

BEAUTIFUL SAMPLE GARMENTS FOR WOMen (sizes 8–14, with a few size 6), by Armani, Ferré, Krizia, St. Laurent, and others, are here at two prices, $75 for sweaters and $100 for everything else. For example: Bagioli sequined print sweater (size M), retail $375; Armani black wool-gabardine dress (size 10), retail $500; Chloe mocha wool-crêpe dress (size 8), retail $500; Complice silk–crêpe de Chine print blouses (size 10), retail $400; St. Laurent polka-dot silk–crêpe de Chine blouse (size 10), retail $400; Valentino black silk-jacquard blouse (size 6), retail $500; St. Laurent wool-bengaline waistcoat (size 8), retail $550; Valentino black wool-gabardine skirt (size 10), retail $380. Cash only; all sales final. *Ciao-sport, Ltd., 525 Seventh Ave., at 38th St., ninth floor (944-8849); Mon.–Thurs. 11 a.m.–4 p.m.; through 5/1.*

KNIT DESIGNS

KAE YOSHIDA'S ARTISTIC HAND-LOOMED knits for women (sizes S–L; sweaters fit to size 14) are now priced at or below wholesale, and include overstock, samples, and irregulars. Plain or rhinestone-trimmed rayon shifts, retail $220 and $300, respectively, here $110 and $150; white sleeveless rayon shifts with crystal-bead trim, retail $350, here $175; rayon-tweed shifts, retail $290, here $120; rayon-knit tank tops, retail $120, here $40; matching pullovers, retail $160, here $50; rayon or cotton batwing sweaters, retail $200–$260, here $100–$130; linen-and-cotton cabbage-rose-pattern sweaters, retail $260, here $70; abstract-design pullovers, retail $330–$350, here $165–$175. Cash only; all sales final. *Kae's Creations, Rickenbach Studio, 1133 Broadway, at 26th St., Room 204 (645-4243); Fri.–Sun. 11 a.m.–6 p.m.; 5/2–4 only.*

FURNISHING FABRICS

THESE GORGEOUS FABRICS ARE USUALLY available only through professionals, and at prices between $82 and $204 a yd. Now these fabrics, in 1- to 30-yd. lots, are reduced to $5–$25 a yd. For example, hand-painted fabrics by Marc/Raymond include: Magic Mountains cotton duck, retail $82.50 a yd., here $10; Terra Nova cotton-and-silk blend, retail $107 a yd., here $25; Dreamland cotton sateen, retail $87 a yd., here $15. Fabrics by Jeffrey Aronoff: Manhattan Stripe wool, retail $82 a yd., here $9; Babylon cotton-and-rayon chenille, retail $172.50 a yd., here $25; Hollywood cotton metallic, retail $186 a yd., here $17.50. Aronoff cotton-and-rayon chenille scarves, retail $135, here $39. M.C., V., checks accepted; all sales final. *Marc/Raymond, Inc., 16 West 23rd St., second floor (620-4195); Fri. noon–8 p.m., Sat. 10 a.m.–6 p.m., and Sun. noon–5 p.m.; 5/2–4 and 5/9 and 10 only.*

THAT'S ENTERTAINMENT

THIS ELEGANT SHOP IS HAVING A SALE on home accessories, many exclusive to this store. Italian ceramic dinnerware and breakfast sets include: "Cornflower" cup-and-saucer sets, were $24, now $18; "Tulip" dinner plates, were $43, now $32.25; "Faux Bois" dessert plates, were $34, now $25.50; "Della Robbia" fruit platters, were $75, now $56.25; bird-pattern platters, were $52, now $39; "Holly" 12½-in. platters, were $55, now $33. Limoges blue-and-gold "Samarra Vincennes," was $384 a five-piece setting, now $192; one Herend 71-piece service for eight with serving pieces, was $5,654, now $2,827; one Herend 100-piece service for twelve with serving pieces, was $7,650, now $3,825; French ovenproof cookware, now 30 percent off. Hand-blown crystal, including "Madrid" clear or amber water and wine glasses, were $54 and $60, respectively, now $37.80 and $42. Also, silver plate, linens, and much more. A.E., M.C., V., checks accepted; all sales final. *Thaxton & Company, 780 Madison Ave., near 67th St. (988-4001); Mon.–Sat. 10 a.m.–6 p.m.; through 5/3.*

WAXING

WITH ANY OF THE FOLLOWING WAXING services, this salon is offering free an underarm or bikini wax, usually $10 each: Full-leg-and-bikini wax includes underarm wax, here $29; full-arm wax includes underarm or bikini wax, here $22; complete one-and-a-half-hour facial with hand massage and heating-mitt includes underarm or bikini wax, here $29. By appointment. Cash only. *Caroline, 280 Madison Ave., at 40th St. (679-1727); Mon.–Sat.; through 7/31.* ■

A Complete Entertainment Guide for Seven Days Beginning

APRIL 30

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MOVIES

THEATER GUIDE

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. FILM FORUM—Watts St. at Sixth Ave. 431-1590. #1—Apr. 30–May 13: *Routine Pleasures.* #2—Kurosawa: The Works. Apr. 30–May 1: *The Hidden Fortress* (uncut). May 2–8: *High and Low* (newly subtitled).

2. THALIA SOHO—Vandam St. at Sixth Ave. 675-0498. Apr. 30: *1984* (1984); *Things to Come.* May 1: *The Mystery of Kaspar Hauser; Fata Morgana.* May 2–3: *A Special Day; We All Loved Each Other So Much.* May 4: *Fanny & Alexander.* May 5: *Quintet; That Cold Day in the Park.* May 6: *Hamlet* (1948).

3. ESSEX—Grand St. nr. Essex. St. 982-4455. Thru May 1: *Low Blow; Murphy's Law.*

4. BLEECKER STREET CINEMAS—Bleecker St. at La Guardia Pl. 674-2560. #1—*Smooth Talk.* #2—Thru May 1: *28 Up.* Beg. May 2: *The 19th International Tournée of Animation.* #3—*Broken Rainbow.*

5. WAVERLY—Sixth Ave. at W. 3rd St. 929-8037. #1—*Doña Herlinda and Her Son.* #2—*Parting Glances.*

6. 8TH STREET PLAYHOUSE—8th St. E. of Sixth Ave. 674-6515. Thru May 1: *Brazil.*

8. THEATRE 80—St. Mark's Pl. E. of Second Ave. 254-7400. Apr. 30: *Laura; Heaven Can Wait* (1943). May 1: *Anna Christie; Anna Karenina* (1935). May 2–3: *Ministry of Fear; The Fallen Idol.* May 4–5: *Band of Outsiders; Breathless* (1959). May 6: *Blonde Crazy; Lady Killer.*

9. CINEMA VILLAGE—12th St. E. of Fifth Ave. 924-3363. Apr. 30–May 1: *Morgan!; Georgy Girl.* May 2–3: *Blade Runner; A Clockwork Orange.* May 4: *On Golden Pond; Guess Who's Coming to Dinner?* May 5–6: *The King of Comedy; Stardust Memories.*

10. RKO ART GREENWICH—Greenwich Ave. at 12th St. 929-3350. #1—Thru May 1: *The Color Purple.* Opening May 2: *Jo Jo Dancer, Your Life Is Calling.* #2—*Out of Africa.*

11. QUAD CINEMA—13th St. W. of Fifth Ave. 255-8800. #1—*The Imagemaker.* #2—*The Trip to Bountiful.* #3—*F/X.* #4—Thru May 1: *The Official Story.* Opening May 2: *Dark of the Night.*

14th–41st Streets

20. 23RD STREET WEST TRIPLEX—23rd St. W. of Eighth Ave. 989-0060. #1—*The Quiet Earth; Sleeping Beauty.* #2—*8 Million Ways to Die; Heathcliff: The Movie.* #3—*The Gods Must Be Crazy.*

21. GRAMERCY—23rd St. W. of Lexington Ave. 475-1660. Thru May 1: *The Money Pit.*

22. BAY CINEMA—Second Ave. nr. 32nd St. 679-0160. *Violets Are Blue.*

23. MURRAY HILL—34th St. W. of Third Ave. 685-7652. *Hannah and Her Sisters.*

24. 34TH STREET EAST—34th St. W. of Second Ave. 683-0255. *Water.*

25. LOEWS 34TH STREET SHOWPLACE—34th St. W. of Second Ave. 532-5544. #1—Thru May 1: *Critters.* Opening May 2: *Blue City.* #2—*Wise Guys.* #3—*Legend.*

42nd–60th Streets

30. RKO NATIONAL TWIN—B'way nr. 44th St. 869-0950. #1—Thru May 1: *Spasms.* Opening May 2: *Jo Jo Dancer, Your Life Is Calling.* #2—*The Imagemaker.*

31. LOEWS ASTOR PLAZA—44 St. at B'way. 869-8340. *Legend.*

32. LOEWS STATE—B'way nr. 45th St. 575-5060. #1—*Wise Guys.* #2—Thru May 1: *Critters.* Opening May 2: *Blue City.*

33. CRITERION CENTER—B'way nr. 45th St. 354-0900. #1—*The Color Purple.* #2—*Hannah and Her Sisters.* #3—*The Money Pit.* #4—*Water.* #5—*Lucas.* #6—*F/X.*

34. EMBASSY 1—B'way nr. 46th St. 757-2408. *Down and Out in Beverly Hills.*

35. MOVIELAND—B'way nr. 47th St. 757-8320. *Police Academy 3: Back in Training.*

36. EMBASSY 2—B'way nr. 47th St. 730-7262. *Pretty in Pink.* **EMBASSY 3**—*Gung Ho.* **EMBASSY 4**—*April Fool's Day.*

37. RKO WARNER TWIN—B'way nr. 47th St. 315-8425. #1—Thru May 1: *Band of the Hand.* Beg. May 2: *Getting Even.* #2—*Murphy's Law.*

38. EMBASSY 49TH STREET—49th St. E. of Seventh Ave. 757-7003. *Sleeping Beauty.* Theater closed to the public Apr. 29 and May 5–7.

39. UNITED ARTISTS TWIN—B'way nr. 49th St. 247-1633. #1—*8 Million Ways to Die.* #2—*Low Blow.*

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. 757-2406. Thru May 1: Festival of Films From Spain. Apr. 30: *The Court of the Pharaoh; Extra-*

muros. May 1: *Stilts; The Death of Mikel.* Opening May 2: *Femmes de Personnes.*

2. ZIEGFELD—54th St. W. of Sixth Ave. 765-7600. *Absolute Beginners.*

3. EASTSIDE CINEMA—Third Ave. nr. 55th St. 755-3020. Thru May 4: Nordic Film Festival. Apr. 30: Films From Denmark: *Tukuma; Beauty and the Beast* (1983). May 1: Films From Sweden: *Ake and His World; Behind the Shutters.* May 2: Films From Norway: *Burning Flowers; Orion's Belt.* May 3–4: *Golden Sands* (Iceland); Repeat screenings: May 3: *Pessi and Illusia; Beauty and the Beast;* May 4: *Tukuma; Da Capo; Beauty and the Beast; Behind the Shutters.*

5. SUTTON—57th St. E. of Third Ave. 759-1411. *Desert Bloom.*

6. FESTIVAL—57th St. W. of Fifth Ave. 757-2715. *Mr. Love.*

7. 57TH STREET PLAYHOUSE—57th St. W. of Sixth Ave. 581-7360. *Home of the Brave.*

8. NEW CARNEGIE—57th St. E. of B'way. 582-4582. *Violets Are Blue.*

9. GOTHAM CINEMA—Third Ave. nr. 58th St. 759-2262. *Murphy's Law.*

0. PLAZA—58th St. E. of Madison Ave. 355-3320. Thru May 3: *Ran.* Opening May 4: *Bliss.*

1. PARIS—58th St. W. of Fifth Ave. 688-2013. *A Room With a View.*

52. D. W. GRIFFITH—59th St. at Second Ave. 759-4630. *The Color Purple.*

53. MANHATTAN—59th St. bet. Second and Third Aves. 935-6420. #1—Thru May 1: *Down and Out in Beverly Hills.* Opening May 2: *Jo Jo Dancer, Your Life Is Calling.* #2—*8 Million Ways to Die.*

54. BARONET—Third Ave. at 59th St. 355-1663. Thru May 1: *Just Between Friends.* Opening May 2: *Letter to Brezhnev.* **CORONET**—*Violets Are Blue.*

55. CINEMA 3—59th St. W. of Fifth Ave. 752-5959. *Lucas.*

56. CINEMA I—Third Ave. at 60th St. 753-6022. *Echo Park.* **CINEMA II**—753-0774. *Desert Hearts.*

61st Street and Above, East Side

60. UA GEMINI TWIN—Second Ave. nr. 64th St. 832-1670. #1—Thru May 1: *Water.* Opening May 2: *At Close Range.* #2—832-2720. *Band of the Hand.*

61. BEEKMAN—Second Ave. nr. 65th St. 737-2622. *Hannah and Her Sisters.*

62. LOEWS NEW YORK TWIN—Second Ave. nr. 66th St. 744-7339. #1—*The Money Pit.* #2—*Legend.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. 734-0302. *3 Men and a Cradle.*

64. LOEWS TOWER EAST—Third Ave. nr. 72nd St. 879-1313. *Ginger & Fred.*

65. UA EAST—First Ave. at 85th St. 249-5100. Thru May 1: *Ryder, P.I.* Opening May 2: *At Close Range.*

66. 86TH STREET EAST—86th St. E. of Third Ave. 249-1144. Thru May 1: *Critters.* Beg. May 2: *Cut and Run.*

67. LOEWS ORPHEUM—86th St. at Third Ave. 289-4607. #1—*8 Million Ways to Die.* #2—Thru May 1: *Wise Guys.* Opening May 2: *Blue City.*

68. RKO 86TH STREET TWIN—86th St. W. of Lexington Ave. 289-8900. #1—*Murphy's Law.* #2—Thru May 1: *Down and Out in Beverly Hills.* Opening May 2: *Jo Jo Dancer, Your Life Is Calling.*

61st Street and Above, West Side

80. LOEWS PARAMOUNT—B'way at 61st St. 247-5070. *Desert Bloom.*

81. LINCOLN PLAZA CINEMAS—B'way nr. 63rd St. 757-2280. #1—*The Trip to Bountiful.* #2—*Smooth Talk.* #3—*The Official Story.*

82. CINEMA STUDIO—B'way at 66th St. 877-4040. #1—Thru May 1: *Quilombo.* Beg. May 2: *Ran.* #2—*Tracks in the Snow.*

83. REGENCY—B'way nr. 67th St. 724-3700. Thru May 24: Hollywood Dance Directors. Apr. 29–30: *Lili; Tonight and Every Night.* May 1: *Stormy Weather; The Cotton Club.* May 2–3: *Silk Stockings; Les Girls.* May 4–5: *Rebecca of Sunnybrook Farm; Meet Me in St. Louis.* May 6–7: *Yolanda and the Thief; Ziegfeld Follies.*

84. EMBASSY 72ND STREET TWIN—B'way nr. 72nd St. 724-6745. #1—*My Beautiful Laundrette.* #2—*Fast Talking.*

85. LOEWS 84TH STREET SIX—B'way at 84th St. 877-3600. #1—*Hannah and Her Sisters.* #2—*On Valentine's Day.* #3—*Wise Guys.* #4—Thru May 1: *The Money Pit.* Opening May 2: *Blue City.* #5—*8 Million Ways to Die.* #6—*Legend.*

86. THALIA—95th St. W. of B'way. 222-3370. Apr. 30: *Intruder in the Dust; The Reivers.* May 1: *Phantom of the Moulin Rouge; Imaginary Voyage.* May 2: *The Year of Living Dangerously; Picnic at Hanging Rock.* May 3: *The Draughtsman's Contract; Wetherby.* May 4: *Le Bal; Blood Wedding.* May 5: *The Last Waltz; Carny.* May 6: *The Furies; Forty Guns.*

87. METRO CINEMA—B'way nr. 99th St. 222-1200. *The 19th International Tournée of Animation.*

88. OLYMPIA QUAD—B'way at 107th St. 865-8128. #1—*The Imagemaker.* #2—Thru May 1: *Low Blow.* Beg. May 2: *Getting Even.* #3—Thru May 1: *Murphy's Law.* Beg. May 2: *Cut and Run.* #4—*Critters.*

89. RKO COLISEUM TWIN—B'way at 181st St. 927-7200. #1—Thru May 1: *Legend; Intruder.* Beg. May 2: *Jo Jo Dancer, Your Life Is Calling.* #2—Thru May 1: *Murphy's Law.* Beg. May 2: *Getting Even.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF NATURAL HISTORY—79th St. and Central Park West. Naturemax Theater: adm. $3; senior citizens and children $1.50: *The Dream Is Alive:* Hourly on the half hour, daily 10:30 a.m.–3:30, Wed., Fri.–Sun. at 4:30. Double features: adm. $4.50; senior citizens and children $3: Fri.–Sat. at 6 & 7:30: *The Dream Is Alive* and *Living Planet.*

AMERICAN MUSEUM OF THE MOVING IMAGE—Zukor Theater, 34-31 35th St., Astoria. 718-784-4742. Adm. $4; video only, $2. Foreign Video: May 2–3, 6:30–7:30: *Hideo, It's Me Mama* (Japan, 1983) and *Great Mother—Sachiko* (Japan, 1984), both by Mako Idemitsu. John Stahl: Master of Melodrama: May 2 at 7:30: *Imitation of Life* (1934), with Claudette Colbert, and *Letter of Introduction* (1938); May 3 at 7:30: *One Clear Call* (1922) and *Memory Lane* (1926).

ASIA SOCIETY—Park Ave. at 70th St. 517-2742. Adm. $5; students and senior citizens $4; series tickets available. Fantasy/Animation: May 2 at 8: *Zu Warriors of the Magic Mountain* (Hong Kong, 1983) by Hsu K'o.

BROOKLYN COLLEGE—Whitman Hall, Brooklyn Center for the Performing Arts, Flatbush. 718-434-1900. May 4 & 12 at 5:30: *Shoah*, Part I (France, 1985) by Claude Lanzmann; May 7 & 13 at 6: Part II. Adm. $10; $15 for both parts.

BROOKLYN MUSEUM—200 Eastern Parkway, Brooklyn. 718-638-5000. Free with museum adm. May 4 at 3: *Philip Pearlstein Draws the Artist's Model* (video) by Jerry Whiteley; Whiteley and Pearlstein present.

CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. 787-2755. Donation $2.50; senior citizens $1; free popcorn. Apr. 30 at 7:30: *The Awful Truth* (1937) by Leo McCarey, with Irene Dunne and Cary Grant.

FILM SOCIETY OF LINCOLN CENTER—Avery Fisher Hall, Lincoln Center. 877-1800 ext. 489. May 5 at 8:30: Gala Tribute to Elizabeth Taylor: Film excerpts and appearances by colleagues and friends; Taylor present. Tickets, $200, include dinner at Tavern-on-the-Green; available at press time, call for details.

FILMS CHARAS—350 E. 10th St., bet. Aves. B and C. 982-0627. Adm. $2; members $1. May 6 at 8: *The Home of the Brave* (1985) by Helena Solberg-Ladd, and *Todos Santos Cuchumatan: Report From a Guatemalan Village* (Guatemala, 1982) by Olivia Carrescia; Solberg-Ladd present.

FRENCH INSTITUTE—Phillips Hall, Christ Church, 60th St. and Park Ave. 355-6100. Ciné-Club: adm. $2.50; students and senior citizens $2; members free. Apr. 30 at 1, 3:15, 6 & 8:30: *Prénom Carmen* (France, 1984) by Jean-Luc Godard.

INTERNATIONAL CENTER OF PHOTOGRAPHY—Fifth Ave. at 94th St. 860-1777. Free with museum adm. Tue. 12 noon–8, Wed.–Fri. 12 noon–5, Sat.–Sun. 11 a.m.–6, hourly on the hour: Video-Feature. Thru May 4: *Hard Metals Disease* (1984) by Jon Alpert.

JAPAN SOCIETY—333 E. 47th St. 752-3015. Adm. $5. Films by Masahiro Shinoda. May 4 at 7:30: *Silence* (Japan, 1971).

JEWISH MUSEUM—Fifth Ave. at 92nd St. 860-1888, -1889. Free with museum adm. Justice and Jerusalem Revisited: The Eichmann Trial 25 Years Later. Thru May 11: Videotaped trial sessions, Sun. 11 a.m.–6, Mon., Wed. & Thu. 12 noon–5, Tue. 12 noon–8.

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Alfredo

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THE KITCHEN—512 W. 19th St. 255-5793. Free. Video Viewing Room: May 6–31, Tue.-Sat. 1–6: 1–3: Super 8 to Tape: *Invasion of the Aluminum People* by David Boone, *From Romance to Ritual* by Peggy Ahwesh, and *Living in the World* by Joe Gibbons; 3–4:30: Recent Narrative Work: *Sky Captain* by Mary Neema Barnette, and *It Depends* by Paulette Phillips; 4:30–6: Tapes by request (by appointment).

MILLENNIUM FILM WORKSHOP—66 E. 4th St. 673-0090. Contribution $4; members $3. Twentieth Anniversary Retrospective Film Series. May 2 at 8: *Unheimlich I: Dialogue Secret* (France, 1979) by Maria Klonaris and Katerina Thomadaki, *Chutes. Desert. Syn.* (France, 1985) by Thomadaki, and *Parc Guell* (France, 1985) by Klonaris; Thomadaki present. May 3 at 8: English Program I: Films (1967–78) by Malcolm Le Grice, Mike Leggett, William Raven, Chris Welsby, Guy Sherwin, and Liz Rhodes. May 4 at 8: Film Parody: *Pagan Rhapsody* (1970) by George Kuchar, *Tales of the Bronx* (1970) by Mike Kuchar, *Tarzam* (1969) by Rudy Burckhardt, with Taylor Mead, *Buddha Bellies* (1981) by Sheila Carr, with Allen Ginsberg, and *Cum Foo* (1981) by Robert Huot.

MUSEUM OF BROADCASTING—1 E. 53rd St. 752-7684. Free with museum adm. Tue. 12 noon–8, Wed.–Sat. 12 noon–5. Thru May 2: James Dean: The Television Work. May 2–June 14: Bob Hope: A Half Century of Radio and Television.

MUSEUM OF MODERN ART—11 W. 53rd St. 708-9490. Free with museum adm. **Titus Theater 1:** May 1 at 2:30 & 6: A History of Camera Movement: *Westfront 1918* (Germany, 1930) by G. W. Pabst. May 2–11: The Films of Andrei Tarkovsky. May 2 at 2:30: *My Name Is Ivan* (U.S.S.R., 1962) by Tarkovsky; at 6: *The Mirror* (U.S.S.R., 1975) by Tarkovsky. May 3 at 2: *Solaris* (U.S.S.R., 1972) by Tarkovsky; at 5: *Nostalghia* (Italy-U.S.S.R., 1983) by Tarkovsky. May 4 at 2: (May 2 at 6); at 5: (May 3 at 2). May 5 at 2:30: (May 3 at 5); at 6: (May 2 at 2:30). **Titus Theater 2:** May 1 at 3 & 6:30: What's Happening?: *Stubborn Hope, a Story of a South African Exile* (1985) by Peggy Stern, and *Two Rivers* (1985) by Mark Newman. May 2 at 3 & 6:30: What's Happening?: *The Amish: Not to Be Modern* (1985) by Victoria Larimore and Michael Taylor. May 3 at 2:30 & 5:30: What's Happening?: *Made in China* (1985) Lisa Hsia, and *All Under Heaven: Life in a Chinese Village* (1985) by Carma Hinton and Richard Gordon.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $5; senior citizens (Sun.-Thu.) and members $3; under 16, $2.50. Apr. 30: *Sunrise* (1927) by F. W. Murnau; live piano accompaniment. May 1 at 8, May 2–3 at 8 & 10, May 4 at 5, 7 & 9, May 5 at 8: *Turtle Diary* (1985) by John Irvin, with Glenda Jackson and Ben Kingsley. May 6–7 at 8: *Kiss of the Spider Woman* (1985) by Hector Babenco, with William Hurt and Raul Julia.

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. 621-0618. Free. May 1 at 12 noon: Gay Lives, Gay Issues: *Teenage Homosexuality* (1980) by Elizabeth Lawrence, and *Before Stonewall* (1985) by Greta Schiller; at 6: Meet the Makers: Visions From a Steel Town: Pittsburgh filmmaker Bradley Lewis. May 3 at 2:30: Dance films from Belgium, China, France, Germany, and Korea. May 6 at 12 noon: *Los Olvidados* (Mexico, 1950) by Luis Buñuel; 2:30: Can She Bake a Cherry Pie?: *Toilette* (1977) by Joan Freeman, *Women on the March,* Part I (Canada, 1958), and *The Woman's Film* (1971).

PERFORMANCE SPACE 122—150 First Ave., at 9th St. 477-5288. Adm. $5; call for reservations. May 5 at 9: Video Bonanza!: Recent works from the Electronic Arts Intermix editing studio.

PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $5; members, senior citizens, and students $4. Tue.-Sun. at 6:30, 8:10 & 9:40, Fri.–Sun. at 5. Apr. 30–May 8: *Funny Dirty Little War* (Argentina, 1983) by Hector Olivera. Public Service (free): Fri.–Sun. at 2: *Point of Order* (1964) by Emile de Antonio.

QUEENS MUSEUM—NYC Bldg., Flushing Meadow-Corona Park, Queens. 718-592-5555. Free with museum adm. The Last Giant: Films on Michelangelo. May 3 at 2: *The Agony and the Ecstasy* (1965) by Carol Reed, with Charlton Heston and Rex Harrison.

STATEN ISLAND INSTITUTE OF ARTS AND SCIENCES—75 Stuyvesant Pl., S.I. 718-727-1135. Adm. $1; members free. D. W. Griffith, American Film Master, 1908–20. May 4 at 1:30: Griffith in California II: *The Sands of Dee* (1912), *The Massacre* (1912), *The Lady and the Mouse* (1913), and *The Battle of Elderbush Gulch* (1913); guest speaker.

WHITNEY MUSEUM—Madison Ave. at 75th St. 570-0537. Free with museum adm. Thru May 18: Tue. 1–8, Wed.–Sat. 11 a.m.–5, Sun. 12 noon–6: *Kirribilli Wharf* (1976), an eight-channel sound installation by Bill Fontana.

YWCA—610 Lexington Ave. 735-9746. Adm. $3.50; members $2.50. May 5 at 6: Mothers: Tradition, Rebellion, Preservation: *Mary Therese* (1977) and *Metropolitan Avenue* (1985) by Christine Noschese, and *Clotheslines* by Roberta Cantow; Noschese present.

BRONX

100. ALLERTON—Allerton Ave. nr. Cruger Ave. 547-2444. #1—*Low Blow.* #2—*Critters.* #3—Thru May 1: *Murphy's Law.* Beg. May 2: *Agent on Ice.* #4—*Legend.*

101. CAPRI—E. Fordham Rd. nr. Jerome Ave. 367-0558. Thru May 1: *Ryder, P.I.* Beg. May 2: *Agent on Ice.*

102. CITY—2081 Bartow Ave. in Co-op City. 379-4998. #1—Thru May 1: *Murphy's Law.* Beg. May 2: *Blue City.* #2—*The Money Pit.*

103. DALE—W. 231st St. at B'way. 884-5300. #1—*Murphy's Law.* #2—*The Color Purple.* #3—*Police Academy 3.*

104. DOVER—Boston Rd. at E. 174th St. 542-3511. Thru May 1: *Low Blow; Murphy's Law.* Beg. May 2: *Agent on Ice; Critters.*

105. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. 792-2100. #1—Thru May 1: *Critters.* Beg. May 2: *Agent on Ice.* #2—Thru May 1: *Murphy's Law.* Beg. May 2: *Jo Jo Dancer, Your Life Is Calling.* #3—*Low Blow.* #4—Thru May 1: *Ryder, P.I.* Beg. May 2: *At Close Range.*

106. KENT—E. 167th St. nr. Grand Concourse. 367-1288. Thru May 1: *Low Blow; Murphy's Law.*

107. LOEWS AMERICAN—East Ave. at Metropolitan Ave. 828-3322. #1—*8 Million Ways to Die.* #2—*Critters.*

109. PALACE—Unionport Rd. at E. Tremont Ave. 829-3900. #1—*Wise Guys.* #2—*Low Blow.* #3—*Murphy's Law.* #4—*Police Academy 3; Sleeping Beauty.*

110. RIVERDALE—Riverdale Ave. at 259th St. 884-9514. *Violets Are Blue.*

111. RKO FORDHAM—E. Fordham Rd. at Valentine Ave. 367-3050. #1—Thru May 1: *Spasms.* Beg. May 2: *Jo Jo Dancer, Your Life Is Calling.* #2—*Murphy's Law.* #3—Thru May 1: *The Color Purple.* #4—Thru May 1: *Water; Gringo.* Beg. May 2: *Getting Even.*

112. VALENTINE—E. Fordham Rd. at Valentine Ave. 584-9583. #1—*Police Academy 3.* #2—Thru May 1: *Band of the Hand.* Beg. May 2: *At Close Range.* #3—*Low Blow.*

113. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. 409-9030. #1—*Down and Out in Beverly Hills; Heathcliff: The Movie.* #2—*Spasms.* #3—*Low Blow.* #4—*The Color Purple.* #5—*The Money Pit.* #6—*Murphy's Law.* #7—*Critters.* #8—*Police Academy 3.* #9—*Legend.* #10—*Violets Are Blue.* #11—*Wise Guys.* #12—*Ryder, P.I.*

BROOKLYN

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200. BAY RIDGE—ALPINE—Fifth Ave. at 69th St. 748-4200. #1—*8 Million Ways to Die.* #2—*The Imagemaker.* #3—*Murphy's Law.* #4—*Violets Are Blue.* #5—Thru May 1: *Hannah and Her Sisters; The Trip to Bountiful; Sleeping Beauty.* Beg. May 2: *Jo Jo Dancer, Your Life Is Calling.* #6—Thru May 1: *The Money Pit; Pretty in Pink.* Beg. May 2: *Getting Even.* #7—Thru May 1: *Down and Out in Beverly Hills; Just Between Friends.* Beg. May 2: *Agent on Ice.*

201. BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 68th St. 238-4200. #1—Thru May 1: *Legend.* Beg. May 2: *Blue City.* #2—*Wise Guys.* #3—*Low Blow.* #4—Thru May 1: *Police Academy 3.* Beg. May 2: *Cut and Run.* #5—*Critters.*

202. BENSONHURST—BENSON—86th St. at 20th Ave. 372-1617. #1—*F/X; Critters.* #2—Thru May 1: *Hannah and Her Sisters.* Beg. May 2: *Agent on Ice.*

203. BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave. 236-5001. #1—*8 Million Ways to Die.* #2—*Legend.* #3—*Wise Guys.*

204. BENSONHURST—MARBORO—Bay Pkwy. at 69th St. 232-4000. #1—*Police Academy 3.* #2—Thru May 1: *Ryder, P.I.* Beg. May 2: *Jo Jo Dancer, Your Life Is Calling.* #3—*The Imagemaker.* #4—*The Money Pit.*

205. BOROUGH PARK—WALKER—18th Ave. at 64th St. 232-4500. #1—*Low Blow.* #2—*Violets Are Blue* #3—*Out of Africa.* #4—*Murphy's Law.*

206. BRIGHTON BEACH—OCEANA—Brighton Beach Ave. at Coney Island Ave. 743-4333. #1—*Wis Guys.* #2—*8 Million Ways to Die.* #3—Thru May 1 *Low Blow.* Beg. May 2: *Cut and Run.* #4—Thru May 1: *Murphy's Law.* Beg. May 2: *Jo Jo Dancer, Your Life I Calling.* #5—*Violets Are Blue.* #6—Thru May 1: *Critters.* Beg. May 2: *Blue City.*

207. BROOKLYN HEIGHTS—CINEMA—Henry St. at Orange St. 596-7070. #1—Thru May 1: *Hannah and Her Sisters.* #2—Program unavailable.

208. CANARSIE—TRIPLEX—Ave. L at E. 93rd St. 251-0700. #1—*The Money Pit.* #2—Thru May 1: *Murphy's Law.* Beg. May 2: *Cut and Run.* #3—*Wise Guys.*

209. COBBLE HILL—TWIN—Court St. at Butler St. 596-9113. #1—*Violets Are Blue.* #2—Thru May 1: *F/X.*

212. FLATBUSH—RKO KENMORE—Church Ave. nr. Flatbush Ave. 284-5700. #1—*Murphy's Law.* #2—Thru May 1: *Legend; Spasms.* Beg. May 2: *Jo Jo Dancer, Your Life Is Calling.* #3—*Police Academy 3; Critters.* #4—Thru May 1: *Water; Gringo.* Beg. May 2: *Getting Even.*

213. FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K. 763-3000. #1—*Critters.* #2—*8 Million Ways to Die.*

214. FLATLANDS—RKO KINGS PLAZA—Flatbush Ave. at Ave. U. 253-1110. #1—*rdyr* #2—*The Imagemaker.* #3—Thru May 1: *The Color Purple.* Beg. May 2: *Jo Jo Dancer, Your Life Is Calling.* #4—Thru May 1: *Wise Guys.* Beg. May 2: *Getting Even.*

215. GREENPOINT—CHOPIN—Manhattan Ave. at Greenpoint Ave. 389-1100. #1—Thru May 1: *Murphy's Law.* Beg. May 2: *Getting Even.* #2—Thru May 1: *The Money Pit.* Beg. May 2: *Cut and Run.*

216. MIDWOOD—AVENUE U—Ave. U at E. 16th St. 336-1234. #1—Thru May 1: *Hannah and Her Sisters.* Beg. May 2: *The Color Purple.* #2—Thru May 1: *Down and Out in Beverly Hills.*

217. MIDWOOD—RKO KINGSWAY—Kings Hwy. at Coney Island Ave. 645-8588. #1—*Legend; Water.* #2—*Murphy's Law.* #3—*Critters.* #4—*8 Million Ways to Die.* #5—*Violets Are Blue.*

218. PARK SLOPE—PLAZA—Flatbush Ave. nr. Eighth Ave. 636-0170. #1—Thru May 1: *Legend.* Beg. May 2: *Jo Jo Dancer, Your Life Is Calling.* #2—*Hannah and Her Sisters.*

219. RIDGEWOOD—RIDGEWOOD—Myrtle Ave. at Putnam Ave. 821-5993. #1—Thru May 1: *Critters.* Beg. May 2: *Jo Jo Dancer, Your Life Is Calling.* #2—*8 Million Ways to Die.* #3—Thru May 1: *Police Academy 3.* Beg. May 2: *Cut and Run.* #4—Thru May 1: *Low Blow.* Beg. May 2: *Agent on Ice.* #5—*Murphy's Law.*

220. WILLIAMSBURG—COMMODORE—B'way at Rodney St. 384-7259. #1—Thru May 1: *Murphy's Law; Invasion U.S.A.* Beg. May 2: *Jo Jo Dancer, Your Life Is Calling.* #2—Thru May 1: *Low Blow; Walking the Edge.* Beg. May 2: *Cut and Run.*

QUEENS

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300. ASTORIA—UA ASTORIA—Steinway St. at 30th Ave. 545-9470. #1—*Low Blow.* #2—Thru May 1: *Critters.* Beg. May 2: *Jo Jo Dancer, Your Life Is Calling.* #3—*8 Million Ways to Die.* #4—*Murphy's Law.* #5—Thru May 1: *Ryder, P.I.* Beg. May 2: *At Close Range.* #6—*Police Academy 3.*

301. BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave. 428-4040. #1—*8 Million Ways to Die.* #2—*Wise Guys.*

302. BAYSIDE—MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave. 225-7711. #1—*Legend.* #2—*The Imagemaker.* #3—*Hannah and Her Sisters.* #4—Thru May 1: *Ryder, P.I.* Beg. May 2: *Jo Jo Dancer, Your Life Is Calling.*

303. CORONA—PLAZA—Roosevelt Ave. nr. 103rd St. 639-7722. Thru May 1: *Sudden Death; Savage Streets.*

304. DOUGLASTON—MOVIEWORLD—L.I. Expwy. at Cross Island Pkwy. 423-7200. #1—*Legend.* #2—*The Money Pit.* #3—*Police Academy 3.* #4—*Hannah and Her Sisters.* #5—*Down and Out in Beverly Hills; Sleeping Beauty.* #6—*Lucas.* #7—*Out of Africa.*

305. ELMHURST—LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd. 429-4770. #1—*Wise Guys.* #2—*Critters.*

06. FLUSHING—PARSONS—Parsons Blvd. nr. Union Tpke. 591-8555. #1—*Critters.* #2—*Legend.* #3—*Wise Guys.* #4—*Just Between Friends; Sleeping Beauty.*

07. FLUSHING—RKO KEITHS—Northern Blvd. at Main St. 353-4000. #1—*Legend.* #2—Thru May 1: *Critters.* Beg. May 2: *Jo Jo Dancer, Your Life Is Calling.* #3—Thru May 1: *Ryder, P.I.* Beg. May 2: *Blue City.*

08. FLUSHING—RKO PROSPECT—Main St. nr. 41st Rd. 359-1050. #1—*Wise Guys.* #2—Beg. May 2: *Getting Even.* #3—*8 Million Ways to Die.*

09. FLUSHING—UA QUARTET—Northern Blvd. at 160th St. 359-6777. #1—*Murphy's Law.* #2—*Low Blow.* #3—Thru May 1: *Down and Out in Beverly Hills.* Beg. May 2: *At Close Range.* #4—*Violets Are Blue.*

10. FLUSHING—UTOPIA—Union Tpke. at 188th St. 454-2323. #1—*Hannah and Her Sisters.* #2—*Violets Are Blue.*

11. FOREST HILLS—CINEMART—Metropolitan Ave. at 72nd Rd. 261-2244. #1—Thru May 1: *Gung Ho.* #2—Thru May 1: *Just Between Friends; Sleeping Beauty.*

12. FOREST HILLS—CONTINENTAL—Austin St. nr. 71st Ave. 544-1020. #1—*The Imagemaker.* #2—Thru May 1: *Water.* Beg. May 2: *At Close Range.* #3—*Hannah and Her Sisters.*

13. FOREST HILLS—FOREST HILLS—71st Ave. nr. Queens Blvd. 261-7866. #1—*Violets Are Blue.* #2—*Down and Out in Beverly Hills.*

14. FOREST HILLS—LOEWS TRYLON—Queens Blvd. nr. 66th Ave. 459-8944. *Legend.*

15. FOREST HILLS—MIDWAY—Queens Blvd. at 71st Rd. 261-8572. #1—*Low Blow.* #2—*Murphy's Law.* #3—Thru May 1: *Ryder, P.I.* Beg. May 2: *Jo Jo Dancer, Your Life Is Calling.* #4—*Police Academy 3.*

316. FRESH MEADOWS—CINEMA CITY—Horace Harding Expwy. at 183rd St. 357-9100. #1—Thru May 1: *Low Blow.* Beg. May 2: *Cut and Run.* #2—Thru May 1: *Legend.* Beg. May 2: *Agent on Ice.* #3—Thru May 1: *The Money Pit.* Beg. May 2: *Jo Jo Dancer, Your Life Is Calling.* #4—Thru May 1: *Murphy's Law.* Beg. May 2: *Getting Even.* #5—*Violets Are Blue.*

317. FRESH MEADOWS—RKO MEADOWS—Horace Harding Blvd. at 190th St. 454-6800. #1—Thru May 1: *Critters.* Beg. May 2: *Blue City.* #2—*The Imagemaker.*

318. JACKSON HEIGHTS—BOULEVARD—Northern Blvd. at 83rd St. 335-0170. #1—Thru May 1: *Wise Guys.* Beg. May 2: *Blue City.* #2—Thru May 1: *Ryder, P.I.; Care Bears Movie II.* Beg. May 2: *Agent on Ice.* #3—Thru May 1: *Legend.* Beg. May 2: *Jo Jo Dancer, Your Life Is Calling.*

319. JACKSON HEIGHTS—COLONY—82nd St. nr. Roosevelt Ave. 478-6777. #1—*Murphy's Law.* #2—Thru May 1: *Low Blow.* Beg. May 2: *Cut and Run.*

320. JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave. 335-0242. #1—*Down and Out in Beverly Hills.* #2—Thru May 1: *Critters.* Beg. May 2: *Agent on Ice.* #3—*8 Million Ways to Die.*

321. KEW GARDENS HILLS—MAIN STREET—Main St. nr. 72nd Dr. 268-3636. #1—Thru May 1: *Down and Out in Beverly Hills.* Beg. May 2 (tent.): *Gung Ho.* #2—Thru May 1: *The Color Purple.* Beg. May 2 (tent.): *The Money Pit.*

322. OZONE PARK—CROSSBAY—Rockaway Blvd. at Woodhaven Blvd. 848-1738. #1—Beg. May 2: *Jo Jo Dancer, Your Life Is Calling.* #2—*Low Blow.*

323. REGO PARK—LOEWS LEFRAK CITY—99th St. bet. 57th Ave. and L.I. Expwy. 699-4700. Program unavailable.

324. ROCKAWAY PARK—SURFSIDE—Rockaway Beach Blvd. at Beach 105th St. 945-4632. #1—Thru May 1: *The Coloe Purple.* #2—Beg. May 2: *Jo Jo Dancer, Your Life Is Calling.*

325. SUNNYSIDE—CENTER—Queens Blvd. nr. 43rd St. 784-3050. #1—*Wise Guys.* #2—*Murphy's Law.*

326. WHITESTONE—CROSS ISLAND—Cross Island Pkwy. at 153rd St. 767-2800. #1—Thru May 1: *Murphy's Law.* Beg. May 2: *Blue City.* #2—*Hannah and Her Sisters.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—356-3800. #1—*8 Million Ways to Die.* #2—Program unavailable.

401. NEW DORP—HYLAN—351-6601. #1—Thru May 1: *Murphy's Law.* Beg. May 2: *Blue City.* #2—*Violets Are Blue.*

402. NEW DORP—LANE—351-2110. *Wise Guys.*

403. NEW DORP—RAE—979-0444. #1—*8 Million Ways to Die.* #2—*Low Blow.*

404. NEW DORP—RKO FOX PLAZA—987-6800. #1—*Legend.* #2—Thru May 1: *Critters.* Beg. May 2: *Getting Even.*

405. NEW SPRINGVILLE—ISLAND—761-6666. #1—*Low Blow.* #2—Thru May 1: *Ryder, P.I.* Beg. May 2: *Agent on Ice.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—223-2323. #1—Thru May 1: *Violets Are Blue.* Beg. May 2: *Jo Jo Dancer, Your Life Is Calling.* #2—*Hannah and Her Sisters.*

501. BELLMORE—MOVIES—783-7200. Thru May 1: *Down and Out in Beverly Hills; Sleeping Beauty.*

502. BETHPAGE—MID-ISLAND—796-7500. Program unavailable.

503. EAST MEADOW—FLICK—794-8008. #1—Thru May 3: *Down and Out in Beverly Hills.* #2—Thru May 3: *Pretty in Pink.* #3—Thru May 3: *Sleeping Beauty.*

504. EAST MEADOW—MEADOWBROOK—731-2423. #1—Thru May 1: *Murphy's Law.* Beg. May 2: *Jo Jo Dancer, Your Life Is Calling.* #2—*The Imagemaker.* #3—Thru May 1: *Ryder, P.I.* Beg. May 2: *Agent on Ice.* #4—Thru May 1: *Low Blow.* Beg. May 2: *At Close Range.*

505. FRANKLIN SQUARE—FRANLKIN—775-3257. #1—*Wise Guys.* #2—*Legend.* #3—*8 Million Ways to Die.* #4—Thru May 1: *Gung Ho.* Beg. May 2: *Murphy's Law.*

506. GARDEN CITY—RKO ROOSEVELT FIELD—741-4007. #1—*Ryder, P.I.* #2—Thru May 1: *Police Academy 3.* Beg. May 2: *Blue City.* #3—*Murphy's Law.*

507. GREAT NECK—SQUIRE—466-2020. #1—*8 Million Ways to Die.* #2—*The Imagemaker.* #3—Thru May 1: *Murphy's Law.* Beg. May 2: *Agent on Ice.*

508. HEWLETT—RKO—791-6768. Apr. 30–May 6: *F/X.*

509. HICKSVILLE—HICKSVILLE—931-0749. #1—Thru May 1: *Murphy's Law.* Beg. May 2: *Agent on Ice.* #2—Thru May 1: *Low Blow.* Beg. May 2: *At Close Range.*

510. HICKSVILLE—MID-PLAZA—433-2400. #1—Thru May 1: *The Color Purple.* Beg. May 2: *Jo Jo Dancer, Your Life Is Calling.* #2—*The Money Pit.* #3—*Wise Guys.* #4—Thru May 1: *Pretty in Pink.* Beg. May 2: *Blue City.* #5—*Out of Africa.* #6—*Legend.*

511. LAWRENCE—RKO—371-0203. #1—Thru May 1: *Critters; Water.* Beg. May 2: *Blue City.* #2—Thru May 1: *Police Academy 3.* Beg. May 2: *Getting Even.* #3—Thru May 1: *Hannah and Her Sisters.* Beg. May 2: *Jo Jo Dancer, Your Life Is Calling.*

512. LEVITTOWN—LEVITTOWN—731-0516. #1—*Out of Africa.* #2—Thru May 1: *April Fool's Day.* Beg. May 2: *Pretty in Pink.*

513. LEVITTOWN—LOEWS NASSAU—731-5400. #1—*Legend.* #2—*Critters.* #3—*8 Million Ways to Die.* #4—*Wise Guys.* #5—*The Money Pit.* #6—*Gung Ho.*

514. LONG BEACH—PARK AVENUE—432-0576. Thru May 1: *Gung Ho; Care Bears Movie II.*

515. LYNBROOK—LYNBROOK—593-1033. #1—*Violets Are Blue.* #2—*Hannah and Her Sisters.* #3—Thru May 1: *Murphy's Law.* Beg. May 2: *Agent on Ice.* #4—Thru May 1: *Ryder, P.I.* Beg. May 2: *At Close Range.*

516. LYNBROOK—STUDIO ONE—599-1444. *The Money Pit.*

517. MALVERNE—TWIN—599-6966. #1—*Out of Africa.* #2—*Down and Out in Beverly Hills.*

518. MANHASSET—MANHASSET—627-7887. #1—*Violets Are Blue.* #2—Thru May 1: *Water.* Beg. May 2: *Blue City.* #3—*Ryder, P.I.*

519. MASSAPEQUA—PEQUA—799-6464. Thru May 1: *Hannah and Her Sisters.* Beg. May 2: *Blue City.*

520. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—795-2244. #1—Thru May 1: *Critters.* Beg. May 2: *Agent on Ice.* #2—*Violets Are Blue.* #3—Thru May 1: *Murphy's Law.* Beg. May 2: *Jo Jo Dancer, Your Life Is Calling.* #4—*8 Million Ways to Die.* #5—Thru May 1: *Police Academy 3.* Beg. May 2: *At Close Range.* #6—*Wise Guys.* #7—*Low Blow.* #8—*Legend.* #9—Thru May 1: *Ryder, P.I.* Beg. May 2: *Cut and Run.*

521. MERRICK—TWIN—546-1270. #1—*Wise Guys.* #2—*The Money Pit.*

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522. NEW HYDE PARK—HERRICKS—747-0555. #1—*Hannah and Her Sisters.* #2—Thru May 1: *Violets Are Blue.* Beg. May 2: *Jo Jo Dancer, Your Life Is Calling.*

523. OCEANSIDE—OCEANSIDE—536-7565. #1—Thru May 1: *Lucas.* #2—Thru May 1: *Gung Ho.*

524. OLD BETHPAGE—CINE CAPRI—752-1610. *Out of Africa.*

525. PLAINVIEW—OLD COUNTRY—931-4242. #1—Thru May 1: *Ryder, P.I.; Sleeping Beauty.* Beg. May 2: *Agent on Ice.* #2—Thru May 1: *Down and Out in Beverly Hills; Care Bears Movie II.* Beg. May 2: *Jo Jo Dancer, Your Life Is Calling.*

526. PLAINVIEW—RKO TWIN—931-1333. #1—Thru May 1: *Murphy's Law.* #2—Thru May 1: *Critters.*

527. PORT WASHINGTON—MOVIES—944-6200. #1—*Legend.* #2—*Hannah and Her Sisters.* #3—Thru May 1: *Down and Out in Beverly Hills.* Beg. May 2: *Cut and Run.* #4—Thru May 1: *The Money Pit; Sleeping Beauty.* Beg. May 2: *At Close Range.*

528. ROCKVILLE CENTRE—RKO FANTASY—764-8000. *Wise Guys.*

529. ROCKVILLE CENTRE—RKO TWIN—678-3121. #1—*Pretty in Pink.* #2—*8 Million Ways to Die.*

530. ROSLYN—ROSLYN—621-8488. #1—*Wise Guys.* #2—Thru May 1: *Turtle Diary; Care Bears Movie II.* Beg. May 2: *Jo Jo Dancer, Your Life Is Calling.*

531. SYOSSET—SYOSSET—921-5810. #1—*The Imagemaker.* #2—*Violets Are Blue.* #3—*8 Million Ways to Die.*

532. SYOSSET—UA CINEMA 150—364-0700. *Hannah and Her Sisters.*

533. VALLEY STREAM—RKO GREEN ACRES—561-2100. #1—*The Imagemaker.* #2—*Gung Ho.* #3—*8 Million Ways to Die.*

534. VALLEY STREAM—SUNRISE—825-5700. #1—*Down and Out in Beverly Hills; Heathcliff: The Movie.* #2—*Wise Guys.* #3—*Violets Are Blue.* #4—*Murphy's Law.* #5—*Spasms.* #6—*The Money Pit.* #7—*Low Blow.* #8—*Legend.* #9—*Critters.* #10—*Ryder, P.I.* #11—*Police Academy 3.* #12—*The Color Purple.*

535. WANTAGH—RKO—781-6969. Apr. 30–May 6: *F/X.*

536. WESTBURY—DRIVE-IN—334-3400. #1—Thru May 1: *Murphy's Law.* Beg. May 2: *Jo Jo Dancer, Your Life Is Calling.* #2—*8 Million Ways to Die.* #3—Thru May 1: *Low Blow.* Beg. May 2: *Agent on Ice.*

537. WESTBURY—WESTBURY—333-1911. #1—*The Trip to Bountiful.* #2—*On Valentine's Day.*

Suffolk County

600. BABYLON—BABYLON—669-3399. #1—Thru May 1: *Critters.* Beg. May 2: *Cut and Run.* #2—Thru May 1: *Murphy's Law.* Beg. May 2: *At Close Range.* #3—Thru May 1: *The Imagemaker.* Beg. May 2: *Agent on Ice.*

601. BABYLON—RKO—669-0700. #1—Thru May 1: *Low Blow.* Beg. May 2: *Getting Even.* #2—Thru May 1: *The Trip to Bountiful.* Beg. May 2: *Jo Jo Dancer, Your Life Is Calling.*

602. BABYLON—SOUTH BAY—587-7676. #1—*The Money Pit.* #2—*Legend.* #3—*Gung Ho; Sleeping Beauty.*

603. BAY SHORE—CINEMA—665-1722. *Violets Are Blue.*

604. BAY SHORE—LOEWS SOUTH SHORE MALL—666-4000. #1—*Wise Guys.* #2—*8 Million Ways to Die.*

605. BAY SHORE—SUNRISE DRIVE-IN—665-1111. #1—Thru May 1: *Critters.* Beg. May 2: *Cut and Run.* #2—Thru May 1: *Murphy's Law.* Beg. May 2: *Jo Jo Dancer, Your Life Is Calling.*

606. BRENTWOOD—BRENTWOOD—273-3900. Thru May 1: *Low Blow.* Beg. May 2: *Murphy's Law.*

607. BROOKHAVEN—MULTIPLEX—289-8900. #1—*Violets Are Blue; Heathcliff: The Movie.* #2—*Gung Ho; Sleeping Beauty.* #3—*Down and Out in Beverly Hills; Care Bears Movie II.* #4—*Ryder, P.I.* #5—*Murphy's Law.* #6—*Wise Guys.* #7—*The Imagemaker.* #8—*Legend.* #9—*Police Academy 3.* #10—*Critters.* #11—*Low Blow.* #12—*The Money Pit.*

609. COMMACK—MULTIPLEX—462-6953. #1—*Gung Ho; Sleeping Beauty.* #2—*Legend.* #3—*Low Blow.* #4—*Police Academy 3.* #5—*Murphy's Law.* #6—*Ryder, P.I.* #7—*Wise Guys.* #8—*Violets Are Blue.* #9—*Critters.* #10—*The Money Pit.*

610. COMMACK—RKO—499-4545. #1—Thru May 1: *8 Million Ways to Die.* Beg. May 2: *Jo Jo Dancer, Your Life Is Calling.* #2—*Hannah and Her Sisters.*

611. CORAM—PINE—698-6442. #1—*8 Million Ways to Die.* #2—*Wise Guys.* #3—*Murphy's Law.* #4—*Hannah and Her Sisters.* #5—*Violets Are Blue.*

612. CORAM—THE MOVIES AT CORAM—732-6200. #1—*Wise Guys.* #2—*8 Million Ways to Die.* #3—Thru May 1: *The Money Pit.* Beg. May 2: *Blue City.* #4—Thru May 1: *Legend.* Beg. May 2: *Jo Jo Dancer, Your Life Is Calling.* #5—Thru May 1: *Ryder, P.I.* Beg. May 2: *Cut and Run.* #6—Thru May 1: *Police Academy 3.* Beg. May 2: *Agent on Ice.* #7—Thru May 1: *Low Blow.* Beg. May 2: *At Close Range.* #8—*Murphy's Law.*

613. EAST HAMPTON—CINEMAS—324-0448. #1—*Turtle Diary.* #2—*Hannah and Her Sisters.* #3—*The Imagemaker.* #4—Thru May 1: *Water.* Beg. May 2: *Agent on Ice.* #5—Thru May 1: *Murphy's Law.* Beg. May 2: *At Close Range.*

614. ELWOOD—ELWOOD—499-7800. #1—*Wise Guys.* #2—Thru May 1: *Legend.* Beg. May 2: *Blue City.*

615. FARMINGVILLE—COLLEGE PLAZA—698-2200. #1—Thru May 1: *The Money Pit.* Beg. May 2: *Agent on Ice.* #2—Thru May 1: *Low Blow.* Beg. May 2: *Cut and Run.*

618. HUNTINGTON—RKO SHORE—421-5200. #1—*Murphy's Law.* #2—Thru May 1: *8 Million Ways to Die.* Beg. May 2: *Jo Jo Dancer, Your Life Is Calling.* #3—*Hannah and Her Sisters.* #4—Thru May 1: *Ryder, P.I.* Beg. May 2: *Getting Even.*

619. HUNTINGTON—RKO WHITMAN—423-1300. *Wise Guys.*

620. ISLIP—ISLIP—581-5200. #1—*Legend.* #2—Thru May 1: *Gung Ho.* Beg. May 2: *Jo Jo Dancer, Your Life Is Calling.* #3—*The Money Pit.*

621. LAKE GROVE—RKO SMITH HAVEN MALL—724-9550. Thru May 1: *Off Beat.*

622. LAKE RONKONKOMA—LAKESIDE—981-7100. Thru May 1: *Down and Out in Beverly Hills.*

623. LINDENHURST—LINDENHURST—888-5400. Thru May 1: *Pretty in Pink.* Beg. May 2: *Gung Ho.*

624. MATTITUCK—MATTITUCK—298-4405. #1—*The Money Pit.* #2—*Legend.* #3—Thru May 1: *Pretty in Pink.* Beg. May 2: *Jo Jo Dancer, Your Life Is Calling.* #4—Thru May 1: *Wise Guys; Sleeping Beauty.* Beg. May 2: *Cut and Run.* #5—*Murphy's Law.*

625. MONTAUK—THE MOVIES—668-2393. May 2–4: Program unavailable.

627. NORTHPORT—NORTHPORT—261-8600. Thru May 1: *Gung Ho.* Beg. May 2: *Just Between Friends.*

628. OAKDALE—OAKDALE—589-8118. Thru May 1: *Lucas.* Beg. May 2: *Down and Out in Beverly Hills.*

629. PATCHOGUE—TRIPLEX—475-0601. #1—*8 Million Ways to Die.* #2—*Wise Guys.* #3—Thru May 1: *Murphy's Law.* Beg. May 2: *Blue City.*

631. PATCHOGUE—SUNWAVE—475-7766. #1—Thru May 1: *The Imagemaker.* Beg. May 2: *Jo Jo Dancer, Your Life Is Calling.* #2—Beg. May 2: *At Close Range.*

632. PORT JEFFERSON—MINI EAST—928-6555. Thru May 1: *Lucas.* Beg. May 2: *At Close Range.* **WEST**—Thru May 1: *The Money Pit.*

633. PORT JEFFERSON STATION—RKO BROOKHAVEN—473-1200. Apr. 30–May 6: *F/X.*

634. RIVERHEAD—SUFFOLK—727-3133. Thru May 1: *The Color Purple.*

635. SAG HARBOR—SAG HARBOR—725-0010. Thru May 1: *The Mystery of Picasso.* Beg. May 2: *The Goodbye People.*

636. SAYVILLE—SAYVILLE—589-0232. #1—*The Money Pit; Heathcliff: The Movie.* #2—*Violets Are Blue.* #3—Thru May 1: *Legend.* Beg. May 2: *Jo Jo Dancer, Your Life Is Calling.*

638. SHIRLEY—TWIN—281-4466. #1—*Lucas.* #2—Thru May 1 (tent.): *The Money Pit.*

639. SMITHTOWN—SMITHTOWN—265-1551. Thru May 1: *The Money Pit.* Beg. May 2: *Jo Jo Dancer, Your Life Is Calling.*

640. SOUTHAMPTON—SOUTHAMPTON—283-1300. #1—Thru May 1: *Legend.* Beg. May 2: *Jo Jo Dancer, Your Life Is Calling.* #2—*Wise Guys.* #3—Thru May 1: *Down and Out in Beverly Hills.* Beg. May 2: *Blue City.*

641. STONY BROOK—LOEWS—751-2300. #1—*8 Million Ways to Die.* #2—*Wise Guys.* #3—*Legend.*

642. WEST ISLIP—TWIN—669-2626. #1—*Hannah and Her Sisters.* #2—Thru May 1: *The Color Purple.*

643. WESTHAMPTON—HAMPTON ARTS—288-2600. #1—Thru May 1: *Legend.* Beg. May 2: *Blue City.* #2—*Violets Are Blue.*

644. WESTHAMPTON—WESTHAMPTON—288-150 *Out of Africa.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—234 7300. #1—Thru May 1: *Hannah and Her Sisters.* Beg May 2: *Jo Jo Dancer, Your Life Is Calling.* #2—Thr May 1: *Down and Out in Beverly Hills.* Beg. May 2: *A Close Range.*

701. BEDFORD VILLAGE—CINEMA 22—234-9577. Thr May 1: *The Money Pit.* Beg. May 2: *Blue City.*

702. BRONXVILLE—BRONXVILLE—961-4030. #1—*Violets Are Blue.* #2—*The Imagemaker.* #3—Thru May 1 *Murphy's Law.* Beg. May 2: *Jo Jo Dancer, Your Life I Calling.*

703. GREENBURGH—CINEMA 100—946-4680. #1— *Million Ways to Die.* #2—Thru May 1: *Turtle Diary.* Beg. May 2: *Jo Jo Dancer, Your Life Is Calling.*

704. HARRISON—CINEMA—835-2961. Program unavailable.

705. HARTSDALE—CINEMA—428-2200. #1—Thru May 1: *Lucas.* #2—Thru May 1: *Spasms.* Beg. May 2: *Blue City.* #3—*Violets Are Blue.* #4—Thru May 1: *Hannah and Her Sisters.*

706. LARCHMONT—PLAYHOUSE—834-3001. *Hannah and Her Sisters.*

707. MAMARONECK—PLAYHOUSE—698-2200. #1—*Violets Are Blue.* #2—Thru May 1: *Murphy's Law.* Beg. May 2: *Jo Jo Dancer, Your Life Is Calling.* #3—Thru May 1: *Ryder, P.I.* Beg. May 2: *At Close Range.* #4—*Low Blow.*

709. MOUNT VERNON—PARKWAY—664-3311. *The Color Purple.*

710. NEW ROCHELLE—RKO PROCTORS—632-1100. #1—*Legend.* #2—*Wise Guys.* #3—*Critters.* #4—*Low Blow.* #5—Thru May 1: *Water; Spasms.* Beg. May 2: *Blue City.* #6—*8 Million Ways to Die.* #7—Thru May 1: *Murphy's Law.* Beg. May 2: *Jo Jo Dancer, Your Life Is Calling.*

712. OSSINING—ARCADIAN—941-5200. #1—*Gung Ho; Sleeping Beauty.* #2—*Hannah and Her Sisters.* #3—*The Money Pit.*

713. PEEKSKILL—BEACH—737-6262. #1—*Band of the Hand.* #2—*The Money Pit.* #3—*Hannah and Her Sisters.* #4—*8 Million Ways to Die.* #5—*Wise Guys.*

714. PEEKSKILL—WESTCHESTER MALL—528-8822. #1—Thru May 1: *Critters.* #2—Thru May 1: *Police Academy 3.* #3—Thru May 1: *Gung Ho.* #4—Thru May 1: *Low Blow.* Beg. May 2: *Blue City.*

715. PELHAM—PICTURE HOUSE—738-3160. Thru May 1: *The Money Pit.*

716. PLEASANTVILLE—ROME—769-0720. #1—*Wise Guys.* #2—Thru May 1: *Down and Out in Beverly Hills.* Beg. May 2: *Blue City.*

717. RYE—RYE RIDGE—939-8177. #1—Thru May 1: *Wise Guys.* Beg. May 2: *Blue City.* #2—Thru May 1: *The Money Pit.*

718. SCARSDALE—FINE ARTS—723-6699. *My Beautiful Laundrette.*

719. SCARSDALE—PLAZA—725-0078. Thru May 1: *Gung Ho.* Beg. May 2 (tent.): *The Color Purple.*

720. WHITE PLAINS—GALLERIA—997-8198. #1—*Legend.* #2—*The Money Pit.*

722. YONKERS—CENTRAL PLAZA—793-3232. #1—Thru May 1: *Down and Out in Beverly Hills; Sleeping Beauty.* #2—*8 Million Ways to Die.* #3—Thru May 1: *Critters.* #4—*Wise Guys.*

723. YONKERS—MOVIELAND—793-0002. #1—*Legend.* #2—*Hannah and Her Sisters.* #3—Thru May 1: *Police Academy 3.* Beg. May 2: *Blue City.* #4—Screen closed.

724. YONKERS—PARK HILL—969-4477. #1—*Murphy's Law.* #2—*8 Million Ways to Die.* #3—*Critters.* #4—*Wise Guys.*

725. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—245-1500. #1—*Violets Are Blue.* #2—*Low Blow.* #3—*8 Million Ways to Die.* #4—Thru May 1: *Murphy's Law.* Beg. May 2: *At Close Range.* #5—*Out of Africa.* #6—*Wise Guys.* #7—Thru May 1: *Legend.* Beg. May 2: *Jo Jo Dancer, Your Life Is Calling.*

726. YORKTOWN HEIGHTS—TRIANGLE—245-8850. #1—Thru May 1: *Pretty in Pink.* Beg. May 2: *At Close Range.* #2—*Violets Are Blue.*

Rockland County

52. NANUET—MALL—623-6336. Program unavailable.

53. NANUET—ROUTE 59—623-3355. *The Imagemaker.*

54. NANUET—RKO MOVIES—623-0211. #1—*Violets Are Blue.* #2—*Murphy's Law.* #3—Thru May 1: *The Money Pit; Critters.* Beg. May 2: *Getting Even.* #4—*8 Million Ways to Die.* #5—Thru May 1: *Wise Guys.* Beg. May 2: *Jo Jo Dancer, Your Life Is Calling.*

55. NEW CITY—TOWN—634-5100. #1—*Wise Guys.* #2—Thru May 1: *Legend.* Beg. May 2: *Blue City.*

56. NEW CITY—UA CINEMA 304—634-8200. #1—*Murphy's Law.* #2—*Violets Are Blue.*

57. NYACK—CINEMA EAST—358-6631. *Hannah and Her Sisters.*

59. PEARL RIVER—CENTRAL—735-2530. *Legend.*

60. PEARL RIVER—PEARL RIVER—735-6500. Thru May 1: *Wise Guys.* Beg. May 2: *Blue City.*

761. SPRING VALLEY—CINEMA 45—352-1445. *Out of Africa.*

762. SPRING VALLEY—PIX—425-6902. #1—Thru May 1: *The Money Pit.* Beg. May 2: *Jo Jo Dancer, Your Life Is Calling.* #2—*Out of Africa.*

763. STONY POINT—9 W CINEMA—942-0303. *Lucas.*

764. SUFFERN—LAFAYETTE—357-6030. *Down and Out in Beverly Hills.*

765. WEST HAVERSTRAW—PLAZA—947-2220. *Gung Ho.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—FINE ARTS—775-0070. #1—*Legend.* #2—*The Money Pit.*

801. DANBURY—CINE—743-2200. #1—*Violets Are Blue.* #2—*Wise Guys.* #3—*Hannah and Her Sisters.*

802. DANBURY—CINEMA—748-2923. #1—*Lucas.* #2—*Gung Ho.*

803. DANBURY—PALACE—748-7496. #1—Thru May 1: *Murphy's Law.* Beg. May 2: *Blue City.* #2—Thru May 1: *Low Blow.* Beg. May 2: *Jo Jo Dancer, Your Life Is Calling.* #3—*Critters.* #4—*Heathcliff: The Movie.*

804. DARIEN—PLAYHOUSE—655-0100. *The Money Pit.*

805. FAIRFIELD—COMMUNITY—255-6555. #1—Thru May 1: *Out of Africa.* Beg. May 2: *Jo Jo Dancer, Your Life Is Calling.* #2—*Down and Out in Beverly Hills.*

806. FAIRFIELD—COUNTY—334-1411. *The Color Purple.*

807. GREENWICH—CINEMA—869-6030. #1—*The Money Pit.* #2—*Legend.*

808. GREENWICH—PLAZA—869-4030. #1—*Violets Are Blue.* #2—*Hannah and Her Sisters.* #3—*The Imagemaker.*

809. NEW CANAAN—PLAYHOUSE—966-0600. #1—Beg. May 2: *Blue City.* #2—Beg. May 2: *Out of Africa.*

810. NORWALK—CINEMA—838-4504. #1—Thru May 1: *The Color Purple.* Beg. May 2: *Jo Jo Dancer, Your Life Is Calling.* #2—*Gung Ho.*

811. NORWALK—NORWALK—866-9202. Thru May 1: *Police Academy 3.* Beg. May 2: *Blue City.*

812. RIDGEFIELD—CINEMA—438-3338. Thru May 1: *Out of Africa; Sleeping Beauty.*

813. SOUTH NORWALK—SONO—866-9202. Apr. 30: *The World of Buckminster Fuller.* Apr. 30–May 5: *The Gods Must Be Crazy.* May 2–3: *Attack of the Beast Creatures.* May 6–8: *Huey Long.*

814. SPRINGDALE—STATE—325-0250. Thru May 1: *Out of Africa; Sleeping Beauty.* Beg. May 2: *Hannah and Her Sisters.*

815. STAMFORD—AVON—324-9205. #1—*Murphy's Law.* #2—Thru May 1: *Low Blow.* Beg. May 2: *Jo Jo Dancer, Your Life Is Calling.*

816. STAMFORD—CINEMA—324-3100. #1—*Wise Guys.* #2—*Police Academy 3.* #3—Thru May 1: *Critters.* Beg. May 2: *Blue City.*

817. STAMFORD—PARK PLACE—323-1600. #1—Thru May 1: *Out of Africa.* #2—Thru May 1: *The Color Purple.*

818. STAMFORD—RIDGEWAY—323-5000. #1—*8 Million Ways to Die.* #2—*Lucas.*

819. TRUMBULL—TRANS-LUX—374-0462. #1—*Violets Are Blue.* #2—*Police Academy 3.* #3—*Murphy's Law.*

820. WESTPORT—FINE ARTS—227-3324. #1—*Wise Guys.* #2—*Violets Are Blue.* #3—227-9619. *Legend.* #4—226-6666. *The Money Pit.*

821. WESTPORT—POST—227-0500. *Hannah and Her Sisters.*

822. WILTON—CINEMA—762-5678. *Kiss of the Spider Woman.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN—997-6873. #1—Thru May 1: *Lucas.* Beg. May 2: *Blue City.* #2—Thru May 1: *Low Blow.* #3—Thru May 1: *Legend.*

901. JERSEY CITY—HUDSON PLAZA—433-1100. #1—*The Money Pit.* #2—*Police Academy 3; Sleeping Beauty.*

902. JERSEY CITY—LOEWS—653-4600. #1—*Critters.* #2—*Wise Guys.* #3—*8 Million Ways to Die.*

903. JERSEY CITY—STATE—653-5200. #1—Thru May 1: *Murphy's Law.* Beg. May 2: *Jo Jo Dancer, Your Life Is Calling.* #2—Thru May 1: *The Color Purple.* Beg. May 2: *Agent on Ice.* #3—Thru May 1: *Low Blow.* Beg. May 2: *At Close Range.* #4—*Ryder, P.I.*

904. SECAUCUS—LOEWS HARMON COVE—866-1000. #1—*Murphy's Law.* #2—*Police Academy 3.* #3—*Critters.* #4—*Low Blow.*

905. SECAUCUS—LOEWS MEADOW—866-6161. #1—*The Money Pit.* #2—*Legend.* #3—*8 Million Ways to Die.* #4—*The Imagemaker.* #5—*Wise Guys.* #6—*Violets Are Blue.*

907. WEST NEW YORK—MAYFAIR—865-2010. Thru May 1: *Band of the Hand.* Beg. May 2: *Murphy's Law.*

Essex County

910. BLOOMFIELD—CENTER—748-7900. Thru May 1: *Out of Africa.* Beg. May 2: *Jo Jo Dancer, Your Life Is Calling.*

911. BLOOMFIELD—RKO ROYAL—748-3555. #1—Thru May 1: *Critters; Police Academy 3.* Beg. May 2: *Blue City.* #2—*Murphy's Law.*

912. CEDAR GROVE—CINEMA 23—239-1462. Thru May 1: *Hannah and Her Sisters.* Beg. May 2: *At Close Range.*

913. IRVINGTON—CASTLE—372-9324. #1—Thru May 1: *Low Blow; Kill Squad.* Beg. May 2: *Getting Even; Pray for Death.* #2—Thru May 1: *Murphy's Law; Critters.* Beg. May 2: *Cut and Run.*

914. LIVINGSTON—COLONY—992-0800. *Violets Are Blue.*

915. MAPLEWOOD—MAPLEWOOD—763-3100. *Gung Ho.*

916. MILLBURN—RKO—376-0800. #1—*Legend.* #2—*Wise Guys.*

917. MONTCLAIR—CLARIDGE—746-5564. #1—*The Money Pit.* #2—*Legend.* #3—*Wise Guys.*

918. MONTCLAIR—WELLMONT—783-9500. #1—*Sleeping Beauty.* #2—*Down and Out in Beverly Hills.* #3—*The Color Purple.*

919. NUTLEY—FRANKLIN—667-1777. #1—Thru May 1: *Wise Guys; Sleeping Beauty.* #2—Thru May 1: *Murphy's Law; Care Bears Movie II.* #3—Thru May 1: *Police Academy 3; Heathcliff: The Movie.*

920. UPPER MONTCLAIR—BELLEVUE—744-1455. #1—*Violets Are Blue.* #2—*The Imagemaker.* #3—Thru May 1: *Water; Just Between Friends.* Beg. May 2: *Jo Jo Dancer, Your Life Is Calling.*

921. VERONA—VERONA—239-0880. Thru May 1: *Murphy's Law; F/X.* Beg. May 2: *Agent on Ice.*

922. WEST ORANGE—ESSEX GREEN—731-7755. #1—Thru May 1: *The Color Purple.* Beg. May 2: *Blue City.* #2—*Violets Are Blue.* #3—Thru May 1: *Lucas.*

Union County

930. BERKELEY HEIGHTS—BERKELEY—464-8888. Thru May 1: *Out of Africa; Sleeping Beauty.*

931. CRANFORD—RKO—276-9120. #1—*Legend.* #2—*Wise Guys.*

932. ELIZABETH—ELMORA—352-3483. *Down and Out in Beverly Hills.*

933. LINDEN—TWIN—925-9787. #1—Thru May 1: *The Money Pit.* #2—Thru May 1: *Hannah and Her Sisters.*

934. ROSELLE PARK—PARK—245-0358. Thru May 1: *Out of Africa.* Beg. May 2: *Hannah and Her Sisters.*

935. SUMMIT—STRAND—273-3900. Thru May 1: *The Money Pit; Care Bears Movie II.*

936. UNION—FIVE POINTS—964-3466. #1—*The Money Pit.* #2—Thru May 1: *Low Blow.*

937. UNION—LOST PICTURE SHOW—964-4497. *On Valentine's Day.*

938. UNION—RKO—686-4373. #1—Thru May 1: *Murphy's Law.* Beg. May 2: *Blue City.* #2—Thru May 1: *Critters.* Beg. May 2: *Jo Jo Dancer, Your Life Is Calling.*

939. WESTFIELD—RIALTO—232-1288. #1—*8 Million Ways to Die.* #2—*The Imagemaker.* #3—Thru May 1: *Water; Down and Out in Beverly Hills.* Beg. May 2: *Agent on Ice.*

940. WESTFIELD—TWIN—654-4720. #1—*Hannah and Her Sisters.* #2—Thru May 1: *The Color Purple.* Beg. May 2: *At Close Range.*

Bergen County

950. BERGENFIELD—BERGENFIELD—385-1600. Thru May 1: *F/X.* Beg. May 2: *Getting Even.*

951. CLOSTER—CLOSTER—768-8800. Thru May 1 (tent.): *Just Between Friends.* Beg. May 2: *Blue City.*

952. EDGEWATER—LOEWS SHOWBOAT—941-3660. #1—*Wise Guys.* #2—*The Imagemaker.* #3—*The Money Pit.* #4—*Legend.*

953. EMERSON—TOWN—261-1000. *Wise Guys.*

954. FAIR LAWN—HYWAY—796-1717. #1—Thru May 1: *The Color Purple.* Beg. May 2: *Jo Jo Dancer, Your Life Is Calling.* #2—Thru May 1: *Low Blow.* Beg. May 2: *At Close Range.*

955. FAIRVIEW—TWIN—941-2424. Program unavailable.

956. FORT LEE—LINWOOD—944-6900. #1—*Murphy's Law.* #2—Thru May 1: *Violets Are Blue.* Beg. May 2: *Agent on Ice.*

957. FORT LEE—SHARON—224-0202. Thru May 1: *Out of Africa.* Beg. May 2: *Jo Jo Dancer, Your Life Is Calling.*

958. OAKLAND—TWIN—337-4478. #1—*Hannah and Her Sisters.* #2—*The Money Pit.*

960. PARAMUS—CINEMA 35— 845-5070. Thru May 1: *Low Blow.* Beg. May 2: *Jo Jo Dancer, Your Life Is Calling.*

962. PARAMUS—RKO BERGEN MALL—845-4449. *Wise Guys.*

963. PARAMUS—RKO ROUTE 4—487-7909. #1—*Murphy's Law.* #2—*Ryder, P.I.* #3—Thru May 1: *Water.* Beg. May 2: *Jo Jo Dancer, Your Life Is Calling.* #4—Thru May 1: *Gung Ho.* Beg. May 2: *Blue City.* #5—*The Imagemaker.* #6—*Legend.* #7—*Violets Are Blue.* #8—*Hannah and Her Sisters.* #9—*Down and Out in Beverly Hills.* #10—Thru May 1: *Critters.* Beg. May 2: *Getting Even.*

964. PARAMUS—RKO ROUTE 17—843-3830. #1—*The Money Pit.* #2—*8 Million Ways to Die.* #3—*Police Academy 3.*

965. RAMSEY—CINEMA—825-2090. Thru May 1: *Wise Guys.*

966. RAMSEY—INTERSTATE—327-0153. Program unavailable.

967. RIDGEFIELD PARK—RIALTO—641-0617. Program unavailable.

968. RIDGEWOOD—RKO WARNER—444-1234. #1—*Murphy's Law.* #2—*8 Million Ways to Die.* #3—*The Trip to Bountiful.* #4—Thru May 1: *Lucas.* Beg. May 2: *Jo Jo Dancer, Your Life Is Calling.*

969. RIDGEWOOD—ROSEBUD—670-9183. Apr. 28–May 1: *A Tree Grows in Brooklyn.* May 2–4: *The Red Shoes.* May 5–8: *A Thousand Clowns.*

970. RUTHERFORD—WILLIAMS CENTER—933-3700. #1—Thru May 1: *The Color Purple.* #2—Thru May 1: *Gung Ho.* #3—*Sleeping Beauty.*

971. TEANECK—MOVIE CITY—836-3334. #1—*Turtle Diary.* #2—*The Color Purple.* #3—*Lucas.* #4—Thru May 1: *Low Blow.* #5—*Sleeping Beauty.*

973. WASHINGTON TOWNSHIP—CINEMA—666-2221. *Legend.*

974. WESTWOOD—PASCACK— 664-3200. #1—Thru May 1: *Murphy's Law; Hannah and Her Sisters.* Beg. May 2: *At Close Range.* #2—*Violets Are Blue.* #3—Thru May 1: *The Color Purple.* Beg. May 2: *Jo Jo Dancer, Your Life Is Calling.* #4—Thru May 1: *Ryder, P.I.*

BRIEF MOVIE REVIEWS

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers which follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York*'s critic.**

ABSOLUTE BEGINNERS—(1 hr. 47 min., '86) Reviewed in this issue. PG-13. **42**

AT CLOSE RANGE—(1 hr. 55 min., '86) A restless high-school dropout faces his long-lost father, an outlaw, in a life-or-death showdown. With Sean Penn, Christopher Penn, Christopher Walken, Mary Stuart Masterson, and Keifer Sutherland. Written by Nicholas Kazan. Dir. James Foley. R. **60, 65, 105, 112, 300, 309, 312, 504, 509, 515, 520, 527, 600, 612, 613, 631, 632, 700, 707, 725, 726, 903, 912, 940, 954, 974**

BLISS—(1 hr. 52 min., '85) In this award-winning black comedy from Australia, an advertising executive, after four minutes of being clinically dead, comes back to life with a completely transformed outlook. Starring Barry Otto, Helen Jones, and Lynette Curran. Screenplay by Ray Lawrence and Peter Carey, based on Carey's novel. Dir. Lawrence. R. **50**

BLUE CITY—(1 hr. 23 min., '86) A young man returns to his hometown on the Florida coast, only to discover that his father has been murdered and that no one wants to solve the crime. With Judd Nelson, Ally Sheedy, David Caruso, Paul Winfield, Scott Wilson, and Anita Morris. Music by Ry Cooder. Screenplay by Lukas Heller and Walter Hill, based on the 1947 novel by Ross Macdonald (Kenneth Millar). Dir. Michelle Manning. R. **25, 32, 67, 85, 102, 201, 206, 307, 317, 318, 326, 401, 506, 510, 511, 518, 519, 612, 614, 629, 640, 643, 701, 705, 710, 714, 716, 717, 723, 755, 760, 803, 809, 811, 816, 900, 911, 922, 938, 951, 963**

BRAZIL—(2 hr. 10 min., '85) A hard-puffing apocalyptic farce set in a future England ruled by a totalitarian bureaucracy. Much of the material, and the peculiar shape of the paranoia, is familiar from *1984* and a variety of avant-garde films, but the writer-director, Terry Gilliam (formerly of Monty Python), has an untamed pictorial imagination that keeps breaking free of grim cliché. In this anti-utopia, there are cavernous public spaces and cramped apartments whose plumbing and other utilities fill every corner of the room. Violence breaks out everywhere, people are arrested and tortured for the most trivial of reasons. Yet it would be a mistake to look for deep meanings. Gilliam's instincts as an entertainer save him from the more obvious forms of sententiousness, and the movie is often funny in a weird way. But like so many fantasists, he has only a rudimentary feeling for narrative and eventually begins repeating himself. With Jonathan Pryce as the hero. Screenplay by Gilliam, Charles McKeown, and Tom Stoppard. (Jan. 27, 1986) PG-13. **6**

BROKEN RAINBOW—(1 hr. 11 min., '85) An Academy Award–winning documentary about the impending forced relocation of Navajos living on disputed land in northeastern Arizona. Produced, written, and edited by Maria Florio and Victoria Mudd. Dir. Mudd. **4**

THE COLOR PURPLE—(2 hr. 35 min., '85) This Steven Spielberg adaptation of Alice Walker's novel, set among rural blacks in Georgia during the period 1906–1940, is filled with "big" moments—births, beatings, humiliations, separations, reconciliations. Does Spielberg hype the material because he has no instinctual feeling for it? He seems a million miles away—the movie is an angry feminist tract made in the style of a Disney animal story. The heroine, Celie (Whoopi Goldberg), is impregnated twice by her pa when she's a young teenager and then given away to a brutal widower. She waits, watches, and suffers, but in time she's liberated and her true worth comes to the surface. The movie is a hate letter to black men, who are seen as cruel and foolish by *nature.* The male actors, led by Danny Glover, are forced into cartoon performances, but Margaret Avery is beautiful and sensual as a free-living blues singer and Oprah Winfrey has a few moments as the indomitable Sofia. (Jan. 13, 1986) PG-13. **10, 33, 52, 111, 113, 214, 216, 321, 324, 510, 534, 634, 642, 709, 719, 806, 810, 817, 903, 918, 922, 940, 954, 970, 971, 974**

DARK OF THE NIGHT—(1 hr. 29 min., '85) In this thriller from New Zealand, the trouble starts when a young woman buys a haunted car. With Heather Bolton and David Letch. Screenplay by Gaylene Preston, Geoff Murphy, and Graeme Tetley. Dir. Preston. **11**

DESERT BLOOM—(1 hr. 46 min., '86) Honorable, intensely acted independent film about a young teenage girl's coming-of-age. The theme is conventional, but the time and place—Las Vegas in the early fifties—are fresh. Before strontium 90 was discovered in the milk cartons, the city got high, in a queasy, joking way, on the bomb's being tested in the desert nearby. The title is ironic: The bomb is a desert bloom as well as the heroine, Rose (Annabeth Gish), who lives with her affectionate but dumb mom (JoBeth Williams) and her troubled stepfather (Jon Voight, in a powerful performance). A war hero whose nerves have been shattered, Voight has turned mean, rigid, and violent. He rebuffs his stepdaughter again and again, introducing her to one of the hardest and most painful things for a child to understand—the unreasonableness of adult anger. Ellen Barkin, looking Anne Baxterish with her upswept, sculpted hair, makes a striking appearance as a sad-faced good-time girl who comes to live with the family. Written and directed by Eugene Corr. (Apr. 28, 1986) PG. **45, 80**

DESERT HEARTS—(1 hr. 37 min., '86) Earnest gay romance. Vivian Bell (Helen Shaver), a Columbia literature professor, steps off a train in Reno, in 1959, and checks into a dude ranch (she's getting a divorce). Viv is curt and standoffish—book-learning apparently has dried up her instincts and foiled her physical responses. *Desert Hearts* is that old standby, a movie about a proud, uptight lady who needs someone to light her fire. The person who strikes the match here is the glistening, eager Patricia Charbonneau, who plays Cay, casino cashier and young lesbian daredevil. For most of the movie we wait with growing impatience to see if Viv will go to bed with Cay. The sex, when it finally happens, has some real heat, but still, organizing a whole movie around Viv's seduction—Will she or won't she?—is inane. Audra Lindley gives a strong performance as the head of the dude ranch. Written by Natalie Cooper, from a 1964 novel by Jane Rule. Dir. Donna Deitch. (Apr. 14, 1986) R. **56**

DONA HERLINDA AND HER SON—(1 hr. 30 min., '85) In Spanish, Eng. subtitles. Sly deadpan comedy from Mexico. Doña Herlinda is a wealthy widow with a glassy smile and a cheerily upbeat manner who lives in a beautiful house in Guadalajara, and her son is Rodolfo, a spoiled, pettish neurosurgeon. The bisexual Rodolfo has a lover—a handsome young music student named Ramon—who is more than a little astonished when Doña Herlinda invites him to live in her house. "Rodolfo has such a big bed," she says. She then arranges for her staggeringly passive son to marry a beautiful girl from a good family. A baby follows. And still Ramon stays. The joke of this movie is that despite a thousand chances for disaster and scandal, nothing ever goes wrong. Everyone gets what they want, especially Doña Herlinda, who is shrewd and implacable in her devotion to appearances. The movie is the ultimate gay homage to mom, and a mildly outrageous joke on Mexican machismo. Unfortunately, Jaime Humberto Hermosillo directs at a snail's pace—the movie has a good idea at its core, but the joke never explodes the way it should. (Apr. 14, 1986) **5**

★ **DOWN AND OUT IN BEVERLY HILLS**—(1 hr. 43 min., '86) This broadly farcical Paul Mazursky comedy satirizing the *nouveaux riches* is also extremely touching. (It's based on Jean Renoir's 1932 *Boudu Saved From Drowning.*) Dave and Barbara Whiteman (Richard Dreyfuss and Bette Midler), born in the shadow of Ebbets Field, have struck it rich and moved, like the Dodgers, to Los Angeles, where they live in a pink dream palace with interior walls that gleam like asses' milk. The Whitemans' quick rise has produced feelings of anxiety and guilt. When Jerry Baskin (Nick Nolte), a Los Angeles bum, tries to drown himself in their pool, Dave pulls him out and takes him into the house. The would-be suicide humbles Dave; he wants to understand Jerry and turn him on to the gospel of success. The derelict, meanwhile, takes control of the household; he's a mildly amiable con man, satisfying everyone's fantasies, and he winds up cuckolding Dave three times over (wife, mistress, daughter), just as Warren Beatty did Jack Warden in *Shampoo*. The movie is sloppily constructed and occasionally vague, but it's juicily, irresistibly funny. (Feb. 3, 1986) R. **34, 53, 68, 113, 200, 216, 304, 309, 313, 320, 321, 501, 503, 517, 525, 527, 534, 607, 622, 628, 640, 700, 716, 722, 764, 805, 918, 932, 939, 963**

ECHO PARK—(1 hr. 33 min., '86) Three young people living on the fringes of the Los Angeles entertainment industry wait for their big break. With Susan Dey, Tom Hulce, and Michael Bowen. Screenplay by Michael Ventura. Dir. Robert Dornhelm. R. **56**

8 MILLION WAYS TO DIE—(1 hr. 55 min., '86) Jeff Bridges is Matthew Scudder, a Los Angeles narcotics detective on a medical leave of absence who searches for the cold-blooded killer of a call girl. With Rosanna Arquette, Alexandra Paul, and Andy Garcia. Screenplay by Oliver Stone and David Lee Henry, based on the books of Lawrence Block. Dir. Hal Ashby. R. **20, 39, 53, 67, 85, 107, 200, 203, 206, 213, 217, 219, 300, 301, 308, 320, 400, 403, 505, 507, 513, 520, 529, 531, 533, 536, 604, 610, 611, 612, 618, 629, 641, 703, 710, 713, 722, 724, 725, 754, 818, 902, 905, 939, 964, 968**

F/X—(1 hr. 48 min., '86) Consistently entertaining thriller about a movie-special-effects man (Bryan Brown) who is hired by the Justice Department to stage the assassination of a Mafia boss who has decided to sing. The hero, of course, gets caught in a web of deceit and double-dealing and winds up as the odd man out. He clears his name by using his strange talents against the people who have tricked him. The director, Robert Mandel (*Independence Day*), turns out to be good at action, but the movie needs to be more intricate, scary, and duplicitous. It would have worked a lot better if the special effects had fooled us as well. With Brian Dennehy, Jerry Orbach, and Diane Venora. (Mar. 10, 1986) R. **11, 33, 202, 209, 508, 535, 633, 921, 950**

FAST TALKING—(1 hr. 33 min., '84) An Australian comedy about the adventures of a fourteen-year-old boy from suburban Sydney who has a bleak future. With

Rod Zuanic, Steve Bisley, Tracy Mann, and Denis Moore. Written and directed by Ken Cameron. **84**

MMES DE PERSONNES—(1 hr. 46 min., '84) In French, Eng. subtitles. The story of four women—single, married, or divorced—and their relationships with men. With Marthe Keller, Philippe Léotard, Fanny Cottençon, Caroline Cellier, and Elisabeth Etienne. Dir. Christopher Frank. **40**

NGER & FRED—(2 hr. 6 min., '86) In Italian, Eng. subtitles. Hell to sit through until the very end. Federico Fellini's new film is about an old dance team—they haven't been partners for 30 years—that is reunited for a nostalgic appearance on a TV variety show. Amelia (Giulietta Masina), who married and turned herself into a middle-class housewife, has held up pretty well, but Pippo (Marcello Mastroianni) has become a cynical windbag and a bum. As these two undergo the bizarre preparatory rituals for appearing on TV, Fellini gives us a spoof of television and of a society dominated by television that is more exhausted and depressed than angry. The crushingly vulgar images are frenzied yet also sullen and lifeless. Yet when Mastroianni and Masina step into the lights and perform, the movie attains a noble dignity. In Fellini's view, a performer's courage—whatever remains of his instinct—is the only thing that television can't destroy. Screenplay by Fellini, Tonino Guerra, and Tullio Pinelli. (Mar. 31, 1986) PG-13. **64**

★ **THE GODS MUST BE CRAZY**—(1 hr. 49 min., '84) A likable, shaggy-dog-story-type comedy, written and directed by Jamie Uys, a South African who makes friendly jokes about the absurdities and discontinuities of African life. In the pseudo-documentary opening, we see footage of the Bushmen who live in the Kalahari Desert of Botswana, a gentle people whose lives are disrupted when a pilot carelessly drops a Coke bottle from his cockpit. The Bushmen think the object is a gift from the gods, and begin squabbling over it. When their leader, Xi, decides to throw it off the end of the world, he moves to the edge of the desert, where he encounters the representatives of "superior" white civilization. Director Uys mixes anthropological comedy and slapstick; he knows his Harold Lloyd and his Keystone Kops, and he keeps the gags coming. With Marius Weyers, Sandra Prinsloo, and the Bushman N!xau. (July 30, 1984) PG. **20, 813**

GUNG HO—(1 hr. 51 min., '86) Amiable comedy from Ron Howard about a Japanese automotive giant that takes over a defunct plant in Pennsylvania. The Americans are eager for jobs, but they can't possibly work as hard as the Japanese want them to. Utterly dedicated and joyless, the Japanese are shocked that the men want to be treated as individuals. The movie has a real subject, but Howard and screenwriters Lowell Ganz and Babaloo Mandel work it for the most obvious gags and contrasts. Michael Keaton stars as the plant foreman, a man who tries to make everybody like him and winds up lying to his men. The role seems based on the Eddie Bracken weakling that Preston Sturges, in *Hail the Conquering Hero,* made into such a wrenching example of small-town ingratiation and fear. But the filmmakers don't provide the framework for that kind of satire, and Keaton is more a comic than an actor. The picture is stolen from him by Gedde Wantanabe, who, as an executive losing faith in the Japanese business ethos, gives a comic performance of exceptional dignity, strength, and sweetness. (Mar. 24, 1986) PG-13. **36, 311, 321, 505, 513, 514, 523, 533, 602, 607, 609, 620, 623, 627, 712, 714, 719, 765, 802, 810, 915, 963, 970**

★ **HANNAH AND HER SISTERS**—(1 hr. 47 min., '86) A great film, the richest, most complex, and most fluent of Woody Allen's movies to date. The frame of the movie is the life of a large Manhattan family over a period of two years; the explicit subject is the varieties of love and romance; but the real matter of the movie is the search for what is good in life, what is solid and genuine. Hannah (Mia Farrow), a retired actress and a mother, is the central figure—gentle, selfless, and, to all appearances, self-sufficient. Her younger sisters resent her a great deal. Holly (Dianne Wiest), who has failed at numerous careers, is not above sponging or lying, but she's so sensitive of the judgment of others that she detects nonexistent slights and insults. Wiest gives a sly, tough, dead-accurate performance as this New York neurotic. Beautiful Lee (Barbara Hershey), is unformed—sensual precisely because she doesn't know who she is. The principal motor of the plot is the desire that Hannah's husband (Michael Caine) feels for Lee, and the effect that their affair has on the family. Running in counterpoint to all this is the struggle of Woody himself—playing a TV producer—to find meaning in life. A hypochondriac of epic proportions, the producer undergoes a spiritual crisis and comes close to suicide. He finds an explicit way out, but the answer to his question is in every frame of the movie, which is a celebration not only of life in New York but of beauty and art. With Lloyd Nolan and Maureen O'Sullivan as the warring parents. (Feb. 10, 1986) PG-13. **23, 33, 61, 85, 200, 202, 207, 216, 218, 302, 304, 310, 312, 326, 500, 511, 515, 519, 522, 527, 532, 610, 611, 613, 618, 642, 700, 705, 706, 712, 713, 723, 757, 801, 808, 814, 821, 912, 933, 934, 940, 958, 963, 974**

HOME OF THE BRAVE—(1 hr. 30 min., '86) Multimedia performing artist Laurie Anderson in concert, featuring David Van Tieghem, Richard Landry, Adrian Belew, Joy Askew, and Sang Won Park. Recorded and presented in digital sound. Dir. Anderson. **47**

THE IMAGEMAKER—(1 hr. 24 min., '86) A psychological thriller about a powerful Washington, D.C., media planner. With Michael Nouri, Anne Twomey, Jerry Orbach, Jessica Harper, and Farley Granger. Dir. Hal Weiner. **11, 30, 88, 200, 204, 214, 302, 312, 317, 504, 507, 531, 533, 600, 607, 613, 631, 702, 753, 808, 905, 920, 939, 952, 963**

JO JO DANCER, YOUR LIFE IS CALLING—(1 hr. 37 min., '86) Richard Pryor stars as a popular entertainer who, after an accident threatens his life, embarks on a personal odyssey into his own past. With Carmen McRae, Debbie Allen, Scoey Mitchill, Billy Eckstine, Diahnne Abbott, Paula Kelly, and E'lon. Written by Pryor, Rocco Urbisci, and Paul Mooney. Dir. Pryor. R. **10, 30, 53, 68, 89, 105, 111, 200, 204, 206, 212, 214, 218, 219, 220, 300, 302, 307, 315, 316, 318, 322, 324, 500, 504, 510, 511, 520, 522, 525, 530, 536, 601, 605, 610, 612, 618, 620, 624, 631, 636, 639, 640, 700, 702, 703, 707, 710, 725, 754, 762, 803, 805, 810, 815, 903, 910, 920, 938, 954, 957, 960, 963, 968, 974**

LEGEND—(1 hr. 29 min., '86) A fantasy adventure about a young hermit who heroically tries to rescue a princess and defeat the evil Lord of Darkness. With Tom Cruise, Mia Sara, Tim Curry, David Bennent, Alice Playten, and Billy Barty. Written by William Hjortsberg. Dir. Ridley Scott. PG. **25, 31, 62, 85, 89, 100, 113, 201, 203, 212, 217, 218, 302, 304, 306, 307, 314, 316, 318, 404, 505, 510, 513, 520, 527, 534, 602, 607, 609, 612, 614, 620, 624, 636, 640, 641, 643, 710, 720, 723, 725, 755, 759, 800, 807, 820, 900, 905, 916, 917, 931, 952, 963, 973**

LETTER TO BREZHNEV—(1 hr. 34 min., '85) Reviewed in this issue. R. **54**

★ **LUCAS**—(1 hr. 39 min., '86) The most coherent and emotionally resonant youth movie of the season. Lucas (Corey Haim) is a scrawny fourteen-year-old whiz kid from the wrong side of the tracks. A liar and con artist, Lucas can be pushy, even obnoxious. He falls in love with a beautiful and gentle sixteen-year-old girl (Kerri Green), who, in turn, falls for the football-captain dreamboat (Charlie Sheen). The basic triad of brilliant nerd–tender girl–handsome athlete has appeared in many youth films, and perhaps it's endemic to all high-school memoirs. This may be the first one, however, told from the point of view of the nerd. The strategy might have been a disaster, but Lucas's being a bit of a pain, as well as a brilliant boy, absolves the movie of self-pity. The best thing in the movie is darkly handsome Charlie Sheen (another of Martin's sons), who has a pleasingly light, self-mocking style. Only twenty, Sheen may be that rarity, a genuine movie star. Written and directed by David Seltzer. (Apr. 28, 1986) PG-13. **33, 55, 304, 523, 628, 632, 638, 705, 763, 802, 818, 900, 922, 968, 971**

MR. LOVE—(1 hr. 32 min., '86) A British romantic comedy about a gardener in a seaside town who suddenly begins having many extramarital affairs. With Barry Jackson, Maurice Denham, Margaret Tyzack, Linda Marlowe, and Christina Collier. Screenplay by Kenneth Eastaugh. Dir. Roy Battersby. PG-13. **46**

THE MONEY PIT—(1 hr. 30 min., '86) Tom Hanks and Shelley Long, in the kind of roles once played by real movie stars, burlesque their way through a sort of slapstick, destruction-derby remake of *Mr. Blandings Builds His Dream House.* Though directed by Richard Benjamin, who showed wonderful comic timing in *My Favorite Year,* the movie is unaccountably bad in just about every scene. Crudity like this defies analysis; it's a weird natural disaster, like a hailstorm of rotten eggs. With Alexander Godunov, who is amusingly vainglorious as a primping symphony conductor. (Mar. 31, 1986) PG. **21, 33, 62, 85, 102, 113, 200, 204, 208, 215, 304, 316, 321, 510, 513, 516, 521, 527, 534, 602, 607, 609, 612, 615, 620, 624, 632, 636, 638, 639, 701, 712, 713, 715, 717, 720, 754, 762, 800, 804, 807, 820, 901, 905, 917, 933, 935, 936, 952, 958, 964**

MURPHY'S LAW—(1 hr. 37 min., '86) Charles Bronson stars as a veteran Los Angeles cop who tries to clear his name when he is arrested for the murder of his ex-wife. With Carrie Snodgress, Robert F. Lyons, Richard Romanus, and Kathleen Wilhoite. Written by Gail Morgan Hickman. Dir. J. Lee Thompson. R. **3, 37, 49, 68, 88, 89, 100, 102, 103, 104, 105, 106, 109, 111, 113, 200, 205, 206, 208, 212, 215, 217, 219, 220, 300, 309, 315, 316, 319, 325, 326, 401, 504, 505, 506, 507, 509, 515, 520, 526, 534, 536, 600, 605, 606, 607, 609, 611, 612, 613, 618, 624, 629, 702, 707, 710, 724, 725, 754, 756, 803, 815, 819, 903, 904, 907, 911, 913, 919, 921, 938, 956, 963, 968, 974**

★ **MY BEAUTIFUL LAUNDRETTE**—(1 hr. 33 min., '85) A juicily entertaining movie written by a young man struggling to make sense of a mixed racial and cultural inheritance. Hanif Kureishi, a 29-year-old playwright who was born in London to a Pakistani father and an English mother, creates a large Pakistani family settled in England and split between love and hate of its new country. The eighteen-year-old hero, Omar (Gordon Warnecke), is pulled back and forth between his father (Roshan Seth), a defeated left-wing journalist, and his uncle (Saeed Jaffrey), a successful entrepreneur. The uncle sets up Omar in business as manager of a failing South London laundromat, and Omar hires Johnny (Daniel Day Lewis), an old school friend and now an anti-Pakistani street tough. Soon the two boys are making a go of it in business and are climbing into bed together. The lovers cross racial and class barriers, but the movie is hardly an advertisement for gay Utopia. The condition of England is tragic: The Pakistanis, giddy from success, may be living up a storm, but the situation of Johnny and his English friends is hopeless. Stephen Frears directs with an appropriately raw visual palette. (Mar. 3, 1986) R. **84, 718**

THE 19TH INTERNATIONAL TOURNEE OF ANIMATION—(1 hr. 52 min., '86) Twenty animated shorts from nine countries, including Oscar-winners *Charade* (Canada, 1984) and *Anna & Bella* (Holland, 1985). **4, 87**

★ **THE OFFICIAL STORY**—(1 hr. 52 min., '85) In Spanish, Eng. subtitles. This ripped-from-the-headlines drama from Argentina has the passionate sternness of a Greek tragedy. Alicia (Norma Aleandro) is an ordinary bourgeois woman, a teacher happily married to a right-wing businessman; together they are devoted to their adopted five-year-old daughter. In 1983, as the military government crumbles, a friend of Alicia's returns from exile and inadvertently raises the possibility that the daughter could be the child of *desaparecidos*—leftists arrested and usually executed by the security police. From that moment on, Alicia's life becomes hell. By her own rather haughty standards, she finds herself wanting. Her husband, on the other hand, can't understand why she doesn't just keep quiet and take care of the child. In the final, extremely violent, inevitable confrontation between these two, the love they feel for each other is the most painful element. The movie has depth and detail as well as emotional power, and Norma Aleandro gives an overwhelming performance. Screenplay by Luis Puenzo and Aida Bortnik. Dir. Puenzo. (Nov. 18, 1985) **11, 81**

ON VALENTINE'S DAY—(1 hr. 46 min., '86) Screenwriter Horton Foote's drama, set in his home town of Wharton, Texas, about a young woman who outrages her parents on Valentine's Day, 1917, by marrying the young man she loves. With Hallie Foote, William Converse-Roberts, Michael Higgins, Steven Hill, Rochelle Oliver, and Matthew Broderick. Dir. Ken Harrison. PG. **85, 537, 937**

OUT OF AFRICA—(2 hr. 33 min., '85) Beautiful in an illustrative and rhapsodic, rather than dramatic, way, this large-scale adaptation of Isak Dinesen's famous 1937 memoir never works up much steam. Meryl Streep, in a flawless, completely unmannered performance, is Karen Blixen (Isak Dinesen was a pen name), the Danish upper-class woman who buys a coffee plantation in Kenya in 1914 with her husband, Baron Bror Blixen (Klaus Maria Brandauer), a big-game hunter. Karen was never in love with her husband, and eventually took up with Denys Finch Hatton, an Oxford-educated all-around great athlete, wit, and hunter who fulfilled her ideals of lordly masculinity. The movie devotes a good bit of time to this romance, but with Robert Redford as Denys, it's a bummer all the way. The jaunty lines sound absurd in his mouth., and he doesn't provide the physical dash that would make up for the flat readings. Yet everything peripheral to the romance works well—Karen's life on the farm, her safaris, her relations with native servants and workers. Screenplay by Kurt Luedtke. Dir. Sydney Pollack. (Jan. 6, 1986) PG. **10, 205, 304, 510, 512, 517, 524, 644, 725, 761, 762, 805, 809, 812, 814, 817, 910, 930, 934, 957**

PARTING GLANCES—(1 hr. 30 min., '86) An amiable low-budget independent film about gay friendship and love in New York. In form, the movie is a triangle featuring a handsome but conventional young health official; a manic, self-destructive rock singer who has AIDS; and a writer who lives with the first man but loves the second. *Parting Glances* is more a catalogue of gay manners than a fully worked-out drama. The writer-director Bill Sherwood is trying to restore some homely, affectionate reality to subjects usually treated sensationally. The lovers jog, go to bed, quarrel, go to a party, and so on. The movie is pro-monogamy, pro-friendship, pro-women, and neither hysterical nor sentimental about AIDS. As much as one admires the decency of its attitudes, one wishes it were more exciting and less self-conscious. (Mar. 3, 1986) **5**

POLICE ACADEMY 3: BACK IN TRAINING—(1 hr. 30 min., '86) The graduating class of the original *Police Academy* returns to help a new batch of odd recruits. With Steve Guttenberg, Bubba Smith, Tim Kazurinsky, Bobcat Goldthwait, and George Gaynes. Screenplay by Gene Quintano. Dir. Jerry Paris. PG. **35, 103, 109, 112, 113, 201, 204, 212, 219, 300, 304, 315, 506, 511, 520, 534, 607, 609, 612, 714, 723, 811, 816, 819, 901, 904, 911, 919, 964**

★ **RAN**—(2 hr. 40 min., '85) In Japanese, English subtitles. Akira Kurosawa's grimly magnificent summing up—a bit stiff, to be sure, but great and moving in its way. "Men prefer sorrow over joy!" someone wails near the end, and this is surely Kurosawa's view as well. In this adaptation of *King Lear,* Lord Hidetora (Tatsuya Nakadai), who has spent 50 years pacifying the rival clans of his domain, cedes power to his oldest son, demanding that the two others support their brother. Immediately, the older brothers humiliate their father and betray each other, and the harsh but stable peace collapses into war. The carnage is awful, and at the climax, Lord Hidetora descends from the burning tower, a broken man. As always with Kurosawa, we're amazed by the heroic style, yet the formality feels cold and distant. Only Mieko Harada, as the eldest son's vengeful wife, escapes the director's glacial severity. It's an old man's film, but it still leaves you shaken. (Jan. 6, 1986) R. **50, 82**

★ **A ROOM WITH A VIEW**—(1 hr. 50 min., '86) The filmmaking team of James Ivory (director), Ismail Merchant (producer), and Ruth Prawer Jhabvala (screenwriter) has finally broken through. Their adaptation of E. M. Forster's early (1908) novel is funny, vivid, physically active, and gloriously beautiful. The filmmakers have kept Forster's ardent tone as well as his satirical wit. The heroine, Lucy Honeychurch (Helena Bonham Carter), is an upper-middle-class girl stifled by her upbringing. In Florence, confronted by sudden death and physical passion, she begins to wake up. Cranky and self-deluding, she's not a great heroine, but her unfinished character becomes a battleground on which the forces of social convention and paganism engage in desperate, almost violent struggle. Working with the cinematographer Tony Pierce-Roberts, Ivory produces the most handsome and exciting scenes of his career. The use of Puccini's music (from *Gianni Schicchi* and *La Rondine*), slightly over-ripe and just short of kitsch, completes the mood of sensuous expansion. Featuring Maggie Smith as the prurient chaperone Charlotte, and co-starring Julian Sands, Denholm Elliott, Daniel Day Lewis, and Simon Callow. (Mar. 17, 1986) **51**

ROUTINE PLEASURES—(1 hr. 21 min., '86) A film essay by Jean-Pierre Gorin about a group of American model-railroaders, and, in a metaphoric extension, about the work of painter-film critic Manny Farber and Gorin's own filmmaking. **1**

SMOOTH TALK—(1 hr. 32 min., '85) Laura Dern, the eighteen-year-old blonde with a down-turned mouth and an elongated Alice-in-Wonderland body, gives a marvelous performance as Connie, a fifteen-year-old lazing around her parents' Northern California house through a long summer vacation. Connie sits in a trance, deep inside herself, dreaming of boys. She's half brazen flirt and half gawky adolescent, and Dern makes the transitions from one state to another exquisite. Her scenes with boys are beautifully written (by Tom Cole, adapting Joyce Carol Oates's short story "Where Are You Going, Where Have You Been?") and perfectly played. But everything else in the movie is a little bit off. Director Joyce Chopra's gentle rhythms can yield wonderful moments, but there are also draggy scenes that stumble into a fade-to-black. Mary Kay Place, as Connie's nagging mom, is too genteel for the lower-middle-class setting and too intelligent for the harangues she has to deliver, and we never get a handle on Levon Helm's easygoing Daddy. Treat Williams shows up for the movie's last half as a 30-year-old psychopath who pursues Connie; he does his James Dean mock-up and seems out of period. The movie's soft ending is a betrayal of the Oates story and of the mood that has been building up. But see it, if only for Dern. (Apr. 7, 1986) **4, 81**

3 MEN AND A CRADLE—(1 hr. 40 min., '85) In French, Eng. subtitles. A César award–winning French comedy about three carefree bachelors who find a baby girl deposited on their doorstep. With Roland Giraud, André Dussolier, and Michel Boujenah. Written and directed by Coline Serreau. PG-13. **63**

TRACKS IN THE SNOW—(1 hr. 35 min., '85) In Dutch, Eng. subtitles. The emotional and physical odyssey of two Dutch brothers, reunited after a long estrangement, who journey together to northern Scandinavia to bury their father. With Bram van der Vlugt and Gerard Thoolen. Written and directed by Orlow Seunke. **82**

★ **THE TRIP TO BOUNTIFUL**—(1 hr. 46 min., '85) Geraldine Page caps a long and distinguished career with this powerful performance as an old woman who escapes from the Houston apartment of her son and daughter-in-law and journeys to her birthplace on the Gulf Coast, a farming town now empty and desolate. Horton Foote, adapting his own play, writes well of the mixed anxieties and drives of old age, and Page plays the role as if finding new corners of the heroine's mind at every moment. The trip to her birthplace is also a trip to the past, the roots of memory, and the source of love. With John Heard and Carlin Glynn. (Apr. 7, 1986) PG. **11, 81, 200, 537, 601, 968**

VIOLETS ARE BLUE—(1 hr. 28 min., '86) Topical, star-crossed-lovers sudser starring Kevin Kline and Sissy Spacek. The movie is intelligent, realistic, generous to everyone. But it also suffers from a peculiar kind of gutless self-consciousness that is all but destroying our more solemn commercial efforts at drama. Set in the Maryland beach town of Ocean City. Dir. Jack Fisk. (Apr. 28, 1986) PG-13. **22, 48, 54, 110, 113, 200, 205, 206, 209, 217, 309, 310, 313, 316, 401, 500, 515, 518, 520, 522, 531, 534, 603, 607, 609, 611, 636, 643, 702, 705, 707, 725, 726, 754, 756, 801, 808, 819, 820, 905, 914, 920, 922, 956, 963, 974**

WATER—(1 hr. 31 min., '86) A political satire of imperialism, set on the Caribbean island of Cascara, where all of the inhabitants are descendents of shipwreck survivors. With Michael Caine, Brenda Vaccaro, Valerie Perrine, and Billy Connolly. Screenplay by Dick Clement, Ian La Frenais, and Bill Persky. Dir. Clement. PG-13. **24, 33, 60, 111, 212, 217, 312, 511, 518, 613, 710, 920, 939, 963**

WISE GUYS—(1 hr. 32 min., '86) Reviewed in this issue. R. **25, 32, 67, 85, 109, 113, 201, 203, 206, 208, 214, 301, 305, 306, 308, 318, 325, 402, 505, 510, 513, 520, 521, 528, 530, 534, 604, 607, 609, 611, 612, 614, 619, 624, 629, 640, 641, 710, 713, 716, 717, 722, 724, 725, 754, 755, 760, 801, 816, 820, 902, 905, 916, 917, 919, 931, 952, 953, 962, 965**

REVIVALS

BAND OF OUTSIDERS—(1 hr. 35 min., '64) In French, Eng. subtitles. One of Jean-Luc Godard's best. Three young people (Anna Karina, Sami Frey, Claude Brasseur) play at love and crime, pretending to be characters in a movie, and by degrees they are drawn into actual crimes. Lyrical, witty, finally shocking. **8**

CARNY—(1 hr. 46 min., '80) Gary Busey as a big, happy, trouble-loving carnival performer; Robbie Robertson (of the Band) as his uneasy partner who wants to keep the peace; and Jodie Foster as the runaway teenager who comes between them. Director Robert Kaylor presents the mischief of carnival life in a warm and flashy and melodramatic way, drawing us into the funk and squalor of the milieu. **86**

THE DRAUGHTSMAN'S CONTRACT—(1 hr. 48 min., '83) In the summer of 1694, while the master of a Wiltshire manor is away, his wife (Janet Suzman) hires a handsome young artist (Anthony Higgins) to do a series of drawings of the estate. The draftsman's price: the right to make love to her as often as he likes. This cold-blooded, outrageous bargain, acted out in a precise and formal manner, sets the tone for Peter Greenaway's stylish film. Before it's over, double adultery and double murder will make tiny disturbances at this orderly Restoration estate. **86**

THE FALLEN IDOL—(1 hr. 34 min., '48) This Graham Greene–Carol Reed collaboration is not as great as their classic, *The Third Man,* but it is a beautifully constructed and satisfying thriller nonetheless. Little Bobby Henrey is the eight-year-old ambassador's son who tries to protect the embassy butler, Ralph Richardson, from the suspicion of having committed a murder. Large stretches of the movie are shot from the boy's point of view and capture the special frustration that a child encounters trying to convince adults that he actually knows something. With Michèle Morgan. **8**

THE HIDDEN FORTRESS—(2 hr. 19 min., '58) In Japanese, Eng. subtitles. The Kurosawa classic said to have influenced George Lucas in the writing of *Star Wars.* A princess of sixteenth-century Japan and her warrior general, in an attempt to restore power to her defeated clan, trick two mercenary farmers into helping them smuggle imperial gold. With Toshiro Mifune and Misa Uehara. **1**

THE KING OF COMEDY—(1 hr. 48 min., '83) Martin Scorsese's fascinating but coldly sarcastic and despairing study of a pathological show-business hustler. Robert De Niro is Rupert Pupkin, a man who lives with his mother and aspires to be a famous comic. Obsessed with a Johnny Carson–type entertainer (Jerry Lewis), Rupert barges into his hero's life, demanding a "shot" on his show. As Rupert's accomplice, Sandra Bernhard is so charismatic we don't worry about the moral implication of laughing at sickies. **9**

THE LAST WALTZ—(1 hr. 55 min., '78) A stunningly filmed record of the Band's 1976 farewell concert, counterpointed offstage by their reminiscences about life on the road. Featuring a formidable array of guest stars, including Bob Dylan, Joni Mitchell, Van Morrison, Neil Young, Neil Diamond, Muddy Waters, Eric Clapton, and Ringo Starr. Dir. Martin Scorsese. **86**

LAURA—(1 hr. 28 min., '44) Otto Preminger's funny, nasty mystery about a cop (Dana Andrews) who falls in love with the portrait of a murdered woman (Gene Tierney). Clifton Webb plays a silky newspaper columnist, Vincent Price an infantile kept man, and Judith Anderson an older woman with money. **8**

LES GIRLS—(1 hr. 54 min., '57) George Cukor's musical about a one-man, three-girl traveling song-and-dance act. The score is not Cole Porter at his best, and Mitzi Gaynor is an embarrassing Debbie Reynolds clone, but the luminous Kay Kendall manages to project glamour and common sense simultaneously, and there's some very pretty Technicolor scenery. **83**

MEET ME IN ST. LOUIS—(1 hr. 53 min., '44) Judy Garland brings her intensity and warmth to this very nice Technicolor musical about a family's romances and friendships, set in the World's Fair year of 1904. The Hugh Martin–Ralph Blane score includes "The Trolley Song" and "The Boy Next Door" for Judy, but the most charming moment is her duet with Margaret O'Brien, her mischievous little sister—"Under the Bamboo Tree." Dir. Vincente Minnelli. **83**

THE MYSTERY OF KASPAR HAUSER—(1 hr. 50 min., '75) In German, Eng. subtitles. Also released as *Every Man for Himself and God Against All.* Werner Herzog's passionately idiosyncratic and elegantly ironic drama is based on a true story—the sudden appearance in 1820s Germany of a young man hidden from the world and raised entirely in darkness. With Bruno S. **2**

SLEEPING BEAUTY—(1 hr. 15 min., '59) Walt Disney's animated classic about the beautiful princess put under an evil spell. Dir. Clyde Geronimi, Eric Larson, Wolfgang Reitherman, and Les Clark. G. **20, 38, 109, 200, 304, 306, 311, 501, 503, 525, 527, 602, 607, 609, 624, 712, 722, 812, 814, 901, 918, 919, 930, 970, 971**

THINGS TO COME—(Uncut: 1 hr. 53 min., '36) A fanciful, exciting film depicting world war, the ruin of the Western world, and the beginning of a new civilization in the year 2055. Based on an H. G. Wells book, it's better than it sounds. With Raymond Massey and Cedric Hardwicke. Dir. William Cameron Menzies. **2**

THE YEAR OF LIVING DANGEROUSLY—(1 hr. 55 min., '83) Mel Gibson sets his virile jaw and then smiles engagingly as a young Australian journalist in Indonesia in 1965—the year of a failed Communist coup. He hires a Chinese-Australian dwarf (Linda Hunt, who won an Oscar) as his photographer and falls in love with a British diplomat (Sigourney Weaver), while in the background left and right slug it out for power. Peter Weir's film is often gripping, but he never succeeds in pulling together the politics and romance. **86**

THEATER
LISTINGS

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Performance length is approximate; changes are frequent; phone theater for exact time.

BROADWAY

Previews and Openings

Wednesday, April 30

THE BOYS IN AUTUMN—George C. Scott and John Cullum star in a two-character play by Bernard Sabath about Tom Sawyer and Huckleberry Finn in their adult years; directed by Theodore Mann. Previews now prior to an April 30 opening. Preview prices: Tues. thru Fri. at 8 p.m., Wed. and Sat. at 2 p.m., Sun. at 3 p.m., $27; Sat. at 8 p.m., $30. From May 1, Tues. thru Fri. at 8 p.m., Wed. and Sat. at 2 p.m., Sun. at 3 p.m., $30; Sat. at 8 p.m., $33. **Circle in the Square Theatre,** 1633 Broadway (581-0720). 1 hr. 40 min. All major credit cards. **IRLS**

Now Playing

BENEFACTORS—Sam Waterston, Glenn Close, Mary Beth Hurt, and Simon Jones star in Michael Frayn's latest play which takes place in the 1960s in London, and is about two couples who turn a neighborly relationship into a bitter rivalry; directed by Michael Blakemore. Tues. thru Thurs. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $30 to $37.50; Fri. and Sat. at 8 p.m., $32.50 to $40; Wed. at 2 p.m., $27.50 to $35. **Brooks Atkinson Theatre,** 256 West 47th Street (245-3430). 2 hr. All major credit cards. **IRLS**

BIG DEAL—Bob Fosse has written, directed, and choreographed a musical based on the film *Big Deal on Madonna Street,* now set in Chicago in the 1930s, about a band of bumbling thieves preparing for a big heist. Cleavant Derricks, Loretta Devine, and Alan Weeks star. Featured in the cast are Wayne Cilento, Desiree Coleman, Bernard J. Marsh, Valarie Pettiford, Barbara Yeager, Bruce Anthony Davis, Alde Lewis Jr., Larry Marshall, Mel Johnson Jr., and Gary Chapman. Tues. thru Sat. at 8 p.m., Sun. at 3 and 7:30 p.m., Sat. at 2 p.m.; $30 to $47.50. **Broadway,** Broadway at 53rd St. (239-6200). 2 hr. Credit cards. **IRLS**

BIG RIVER—The Tony Awards–winning musical play, based on Mark Twain's *The Adventures of Huckleberry Finn,* with book by William Hauptman, music and lyrics by Roger Miller, is directed by Des McAnuff. Featured in the cast are Susan Browning, Franz Jones, Clint Allen, Andi Henig, Jennifer Leigh Warren, Bob Gunton, Larry Riley, Martin Moran, and Aramis Estevez. There are enjoyable performances from all, masterly sets, and rhythmic direction. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $36 to $45; Wed. at 2 p.m., $32 to $40. **Eugene O'Neill Theatre,** 230 West 49th Street (246-0220). 2 hr. 35 min. **IRLS**

BILOXI BLUES—Jonathan Silverman is the present star of Neil Simon's sequel to *Brighton Beach Memoirs;* directed by Gene Saks. It takes place in Biloxi, Mississippi, where our young friend Eugene, now in the service, is stationed during the '40s and learning about life. Featured in the cast are Randall Edwards, Mark Nelson, Lisa Waltz, Jim Fyfe, Mark McDermott, James Anthony Shanta, Geoffrey Sharp, and Jamey Sheridan. The whole production is great—the staging, the scenery, the costumes, the lighting, *and* the stunning ensemble acting. Mon. thru Sat. (except Thurs., which is dark) at 8 p.m., Sat. at 2 p.m. and Sun. at 3 p.m., $20 to $37.50; Wed. at 2 p.m., $20 to $35. **Neil Simon Theatre,** 250 West 52nd Street (757-8646). 2 hr. 40 min. All major credit cards. **IRLS**

BRIGHTON BEACH MEMOIRS—Robert Leonard stars as Eugene in a comedy-drama by Neil Simon that deals with two families and their struggles during the Depression when they are forced to live together in a small house in Brooklyn; with Verna Bloom, Louise Roberts, Kim Hauser, Dick Latessa, Dorothy Holland, and Peter Birkenhead. Gene Saks has directed adroitly and vivaciously; Patricia Zipprodt's costumes and Tharon Musser's lighting can nowise be faulted. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $25 to $35; Wed. at 2 p.m., $22 to $32; thru 5/10. **46th Street Theatre,** 226 West 46th Street (221-1211). 2 hr. 40 min. All major credit cards. ● ● **IRLS**

LA CAGE AUX FOLLES—Walter Charles and Steeve Arlen are the stars of a musical comedy set in the south of France, based on the French stage comedy by Jean Poiret; book by Harvey Fierstein, music by Jerry Herman; directed by Arthur Laurents. The show is a blend of drag-queen spectacle and domestic tenderness and a quietly moving love story, with glorious sets and costumes. Mon. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $37.50 to $47.50; Wed. at 2 p.m., $32.50 to $42.50; some balcony seats $10 at each performance. **Palace,** Broadway and 47th Street (757-2626). 2 hr. 40 min. All major credit cards. ● ● **IRLS**

CATS—The London musical plays here with a cast of 23 talented American "cats," and is based on T. S. Eliot's *Old Possum's Book of Practical Cats*, with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. Splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction; there's almost too much dazzlement. Mon. thru Fri. at 8 p.m., Sat. at 2 and 8 p.m., $30 to $45; Wed. at 2 p.m., $25 to $40. **Winter Garden Theatre,** Broadway and 50th Street (239-6200). 2 hr. 45 min. All major credit cards. ● ● **IRLS**

A CHORUS LINE—Every generation needs its own backstage legend, and here's a worthy descendant of the early great film classics. Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Mon. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m.; $30 to $45. Practically none of the original cast remains, but the replacements are entirely satisfactory. **Shubert Theatre,** 225 West 44th Street (239-6200). 2 hr. 10 min. All major credit cards. ● ●

42ND STREET—Louise Troy, Jamie Ross, Clare Leach, and Lee Roy Reams star in a musical based on the novel by Bradford Ropes which was made into the 1933 film. Clear? Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion; the book is by Michael Stewart and Mark Bramble; the music and lyrics are by Harry Warren and Al Dubin. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m.; $27.50 to $45; Wed. at 2 p.m.; $20 to $35. **Majestic Theatre,** 247 West 44th Street (239-6200). 2 hr. 15 min. All major credit cards. **IRLS** ● ●

THE HOUSE OF BLUE LEAVES—A perky revival of John Guare's 1971 comedy, directed by Jerry Zaks. Featured are a sublime trio of actors—John Mahoney, Swoozie Kurtz, Stockard Channing—plus Danny Aiello, Julie Hagerty, Ann Talman, Ben Stiller, and Jane Cecil. Tues. thru Sat. at 8 p.m., Sun. at 7:30 p.m., Sat. and Sun. at 2 p.m.; $20 to $25. **Vivian Beaumont Theatre** at Lincoln Center. 150 West 65th Street (239-6200). All major credit cards. **IRLS**

I'M NOT RAPPAPORT—Judd Hirsch and Cleavon Little star in Herb (*A Thousand Clowns*) Gardner's comedy, set in and around Central Park, focusing on the life-affirming relationship between two youthful old-timers; directed by Dan Sullivan. Tues. thru Sat. at 8 p.m., $30 to $37.50, Sat. at 2 p.m., Sun. at 3 p.m., $27.50 to $32.50, Wed. at 2 p.m., $25 to $30. **Booth Theatre,** 222 West 45th Street (239-6200). 2 hr. 15 min. All major credit cards. **IRLS**

LONG DAY'S JOURNEY INTO NIGHT—Jack Lemmon stars as James Tyrone in the latest revival of Eugene O'Neill's semi-autobiographical play; directed by Jonathan Miller. Others featured in the cast are Bethel Leslie, Peter Gallagher, Kevin Spacey, and Jodie Lynne McClintock. Tues. thru Sat. at 8 p.m., Sun. at 3 p.m., $20 to $37.50 (no performance is scheduled for May 4). **Broadhurst Theatre,** 235 W. 44th St. (239-6200). 2 hr. 45 min. All major credit cards.

LOOT—Joe Orton's wicked comedy has made its way to Broadway and now stars (in alphabetic order), Alec Baldwin, Zeljko Ivanek, Charles Keating, Joseph Maher, Nick Ullett, and Zoe Wanamaker; directed by John Tillinger. The late playwright herein turned conventional properties upside-down, taking pot shots at *sex, money, death, marriage, and the like.* Mon. thru Thurs. at 8 p.m., Sat. at 2 p.m., $20 to $30, Fri. & Sat. at 8 p.m., $25 to $35; Wed. at 2 p.m., $25 to $25. **Music Box Theatre,** 239 West 45th Street (239-6200). 1 hr. 50 min. All major credit cards.

THE MYSTERY OF EDWIN DROOD—Rupert Holmes's musical (suggested by Charles Dickens's unfinished novel) lets the audience complete what Dickens was unable to do; directed by Wilford Leach. With Betty Buckley, Cleo Laine, George Rose, Patti Cohenour, Howard McGillin. The indoor version proves as frisky as the Central Park original, and the Victorian music-hall atmosphere is even more persuasive in a red-plush setting. Tues. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m., Sun. at 3 p.m. All performances except those on Wednesday at 2 p.m. ($25 & $35) are $35 and $45. $10 tickets for last row in balcony are on sale the day of the performance. **Imperial Theatre,** 249 West 45th Street (239-6200). 2 hr. 15 min. All major credit cards. **IRLS**

OH! CALCUTTA!—Long-running erotic revue, with sketches by Jules Feiffer, John Lennon, Leonard Melfi, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen, and many others. Mon. thru Fri. at 8 p.m., Sat. at 7 and 9:30 p.m., Sun. at 3 and 7 p.m.; $30 to $45. **Edison Theatre,** 240 West 47th Street (302-2302). 2 hr. All major credit cards. ● ● **IRLS**

THE PETITION—Jessica Tandy and Hume Cronyn star in a play by Brian (*Whose Life Is It Anyway?*) Clark, set in England, celebrating the 50-year marriage of a British army general and his wife; directed by Peter Hall. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m.; $30 to $35; Wed. at 2 p.m., $20 to $30. **John Golden Theatre,** 252 West 45th Street (239-6200). 2 hr. All major credit cards. **IRLS**

PRECIOUS SONS—Ed Harris and Judith Ivey in a comedy drama by George Furth set in Chicago a few years after World War II. It's about two parents who have two teenage sons, one about to get married, the other wanting an acting career; directed by Norman Rene. Tues. thru Thurs. at 8 p.m., Wed. at 2 p.m., $15 to $25; Fri. at 8 p.m., Sat. at 2 and 8 p.m., $20 to $35. **Longacre Theatre,** 220 West 48th Street (239-6200). 2 hr. 10 min. All major credit cards.

THE SEARCH FOR SIGNS OF INTELLIGENT LIFE IN THE UNIVERSE—Lily Tomlin appears to her best advantage in a solo theatre piece written and directed by Jane Wagner. She is certainly a gifted comedienne, and in her writer she has one who fits her range and requirements to a T. Mon. thru Tues. at 8 p.m., Fri. at 7 p.m., Sat. at 2 p.m., $17.50 to $35. Wed. at 2, $12.50–$30; Sat. at 8, $20–$37.50. **Plymouth,** 236 W. 45th St. (239-6200). Credit cards. 2 hr. 30 min. **IRLS**

THEATER

SINGIN' IN THE RAIN—Don Correia stars in an adaptation of the M-G-M film, with book by Betty Comden and Adolph Green, based on their original screenplay; music and lyrics by Nacio Herb Brown and Arthur Freed; directed and choreographed by Twyla Tharp; with Mary D'Arcy, Faye Grant, and Peter Slutsker. Tues. thru Fri. at 8 p.m., Sat. at 2 and 8, Sun. at 3; $37.50–$45; Wed. at 2 p.m., $27.50 to $35. **Gershwin Theatre,** 51st Street west of Broadway (586-6510). 2 hr. 20 min. All major credit cards. **IRLS**

SO LONG ON LONELY STREET—Sandra Deer's comedy about an inheritance left by an unloved old woman, and those who are fighting for their share of it; directed by Kent Stephens. Featured in the cast are Ray Dooley, Lizan Mitchell, Jane Murray, Fritz Sperberg, Pat Nesbit, and Stephen Root. Tues. thru Thurs. at 8 p.m., Sat. at 2 p.m., $22.50 to $27.50; Fri. and Sat. at 8 p.m., Sun. at 3 p.m., $25 to $30; Wed. at 2 p.m., $20 to $25. **Jack Lawrence Theatre.** 355 West 48th St. (307-5452). 2 hr. 25 min. Major credit cards.

SOCIAL SECURITY—Marlo Thomas and Ron Silver star in Andrew Bergman's comedy, directed by Mike Nichols. Set in New York City, the play takes on art, money, sex, and motherhood. Featured in the cast are Joanna Gleason, Kenneth Welsh, Olympia Dukakis, and Stefan Schnabel. Mon. thru Sat. at 8 p.m., Sat. at 2 p.m., $27.50 to $37.50; Wed. at 2 p.m., $22.50 to $32.50. **Ethel Barrymore,** 243 West 47th Street (239-6200). 1 hr. 45 min. All major credit cards.

SONG & DANCE—Bernadette Peters stars and shines as a young English girl on her own in America; music by Andrew Lloyd Webber, lyrics by Don Black; directed by Richard Maltby Jr.; choreographed by Peter Martins. With Christopher d'Amboise, Buddy Balough, Gregg Burge, Denise Faye, Gregory Mitchell, Scott Wise, Cynthia Onrubia, Charlotte d'Amboise, Mary Ellen Stuart. Mon. thru Fri. at 8 p.m., Sat. at 2 and 8 p.m., $35 to $45; Wed. at 2 p.m., $27.50 to $37.50. **Royale Theatre,** 242 West 45th Street (239-6200). 2 hr. 30 min. All major credit cards. **IRLS**

SWEET CHARITY—Debbie Allen stars in a revival of the musical by Neil Simon, Cy Coleman, and Dorothy Fields; directed and choreographed by Bob Fosse. Featured in the cast are Michael Rupert, Bebe Neuwirth, Allison Williams, Mark Jacoby, Irving Allen Lee, Lee Wilkof, and Celia Tackaberry. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m.; $30 to $45; Wed. at 2 p.m., $25 to $40. **Minskoff Theatre,** 45th Street and Broadway (869-0550). 2 hr. 10 min. All major credit cards. **IRLS**

OFF BROADWAY

THE ALCHEMEDIANS—Bob Berky and Michael Moschen create and star in a theatrical universe in a fanciful laboratory; music by David Van Tieghem. Tues. thru Thurs. at 8 p.m., Fri. at 7 and 10 p.m., Sat. at 2 and 8 p.m., Sun. at 3 p.m.; $15 to $27.50. **Lamb's Theatre,** 130 West 44th Street (997-1780).

THE BIRDS FLY OUT WITH DEATH—Venezuelan playwright Edilio Pena's drama is a probe into the life of two women at the outer limmits of reality; directed by Vicente Castro. Featured in the cast are Lillian Hurst and Bertila Damas. Wed., Thurs., and Fri. at 8 p.m. in English, and Sat. and Sun. at 2:30 p.m. and 8 p.m. in Spanish. $10. The cast remains the same for both English and Spanish performances. **Puerto Rican Traveling Theatre,** 304 West 47th Street (354-1293).

BOSOMS AND NEGLECT—Anne Meara, Richard Kavanaugh, and April Shawhan star in John Guare's story of a man, his sick mother, and the young woman with whom he shares a psychiatrist; directed by Larry Arrick. Tues. thru Sat. at 8 p.m., Sun. at 3 p.m.; $14. **Perry Street Theatre,** 31 Perry Street (279-4200).

BUSKERS—Musical about the vagabond world of street entertainers, by Howard Goldberg. With Tony Azito, Sasha Charnin, Timothy Bennett, Jim Wagg, Kimberly Hall, Krista Tesreau, plus dancers, jugglers, clowns, mimes, musicians, magicians. Wed.–Sat. at 8; $25. **Stage Arts,** 120 W. 28th St. (279-4200).

CHEAPSIDE—Award-winning Australian playwright David Allen's work, set in the theatre world and underworld of Shakespeare's London, about the intrigue and competition between a poet and an actor; directed by Carey Perloff. With Daniel Gerroll, Joe Morton, Susan Cash, Robert Stanton, Dennis Boutsikaris, and Robin Bartlett. Tues. thru Sat. at 8 p.m., Wed., Sat., and Sun. at 2 p.m.; $18 to $27; thru 5/11. **Roundabout Theatre,** 100 East 17th Street (420-1883).

CUBA AND HIS TEDDY BEAR—New York Shakespeare Festival presents Reinaldo Povod's play about the relationship between a father (Robert De Niro) who is a drug dealer and his seventeen-year-old son (Ralph Macchio); directed by Bill Hart. **Public/Susan Stein Shiva,** 425 Lafayette Street (598-7150). **IRLS**

DAUGHTERS—John Morgan Evans's comedy, starring Marcia Rodd, is about five women, aged 18 to 90, who make up four generations of an Italian American family in a Brooklyn home; directed by John Henry Davis. Featured in the cast are Bette Henritze, Mary Testa, Miriam Phillips, and Marisa Tomei. (Call theatre for specifics.) **Westside Arts Theatre,** 407 West 43rd Street (541-8394).

EMERALD CITY—Don Chastain, Christine Estabrook, Steven J. Gefroh, and John Jiler in Donald Marcus's comedy, set on the veranda of an Umbrian villa in upstate New York where two sisters, their rich relatives, and a professor of literature gather to discuss their lives; directed by Rebecca Guy. Wed. thru Fri. at 8 p.m., Sat. at 7 p.m., Sun. at 3 p.m.; $12 and $14; thru 5/18. **The Colonnades Theatre,** 428 Lafayette Street (226-7682).

THE FLYING KARAMAZOV BROTHERS—They neither fly nor are they Russian, but they do indulge in *Juggling and Cheap Theatrics.* Tues. thru Thurs. and Sat. at 8 p.m., Sat. and Sun. at 2 p.m., Sun. at 7:30 p.m.; $10 to $17.50. **Mitzi Newhouse Theatre** at Lincoln Center, 150 West 65th Street (239-6200). **IRLS**

THE FANTASTICKS—A musical fable in its 26th year which has spawned in its time plenty of talent for Off and on Broadway. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7:30 p.m.; $22–$26. **Sullivan St. Theater,** 181 Sullivan Street (674-3838). ● ●

THE FOREIGNER—Jeff Brooks is the latest star of Larry Shue's fine comedy about a shy Englishman who pretends not to understand English in order to preserve his privacy; directed by Jerry Zaks; with Kathleen Claypool, Ian Stuart, Alan Brooks, Jacqueline Schultz, Christopher Curry, and Rick Lawless. Tues. thru Fri. at 8 p.m., Sun. at 3 and 7 p.m., Sat. at 7 and 10 p.m.; $21 to $24.50. **Astor Place Theatre,** 434 Lafayette Street (254-4370). ●

GOBLIN MARKET—Terri Klausner and Ann Morrison star in a musica erotica by Polly Pen and Peggy Harmon; directed by Andre Ernotte; based on the 19th-century poem by Christina Rossetti about two sisters who recreate a magical childhood world of terror and delight. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10, Sun. at 3 and 7; $22.50 to $27.50. **Circle in the Square Downtown,** 159 Bleecker Street (254-6330).

THE GOLDEN LAND—Musical by Zalmen Mlotek and Moishe Rosenfeld, directed by Jacques Levy and choreographed by Donald Saddler, is a selection of over 40 songs and scenes of the Jewish immigrant experience beginning at Ellis Island. Wed. thru Sat. at 8 p.m., Wed. and Sat. at 2:30, Sun. at 1 and 5 p.m., Wed. at 2:30 p.m. **Second Avenue Theatre,** 12th Street and Second Avenue (674-1460).

HAMLET—Shakespeare's tragedy, with Kevin Kline (who moves strikingly and handles the lines well) in the title role; directed by Liviu Ciule. With Harriett Harris as Ophelia, Leonardo Cimino as Polonius, Priscilla Smith as Gertrude, Harris Yulin as Claudius, and David Pierce as Laertes. Tues. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m., Sun. at 3 p.m.; $20 to $25; thru 5/10. **Public Theater,** 425 Lafayette Street (598-7150). **IRLS**

HAMLETMACHINE—A new adaptation by Heiner Muller, staged by Robert Wilson, performed by the Undergraduate Drama Department of NYU. Tues thru Sun. at 8 p.m., Sat. at 2 p.m., Sun. at 3; $10; 5/7–6/7. **Mainstage Two,** 721 Broadway, (598-7074).

1951—A theatrical collage with music by Michael S. Roth, lyrics by Mac Wellman, conceived and directed by Anne Bogart, exploring the events surrounding the notorious Hollywood Inquisition days. Featured in the cast are Randolyn Zinn, Mark Austin, Henry Stramm, Catherine Coray, Karen Evans Kandel, Ryan Cutrona, and Jonathan Fried. From 5/7 thru 6/1 (call theatre for specifics). **Perry Street Theater,** 31 Perry Street (279-4200).

A LIE OF THE MIND—Play, written and directed by Sam Shepard, about two typical Shepard families. It takes place in California and Montana. Sally Gracie, David Strathairn, Don Harvey, Beeson Carroll, John Griesemer, Betsy Aidem, Louise Latham, Deirdre O'Connell, and the Red Clay Ramblers are all involved. There are many effective lines here, and the author has directed a potent cast with energy and intricacy. Tues. thru Sat. at 8 p.m., Sun. at 2:30 and 8 p.m.; Wed. at 2 p.m.; $25 to $35. **Promenade Theatre,** 76th Street and Broadway (580-1313).

LITTLE SHOP OF HORRORS—Based on Roger Corman' 1960 cult film classic, this funny musical, now in it fourth year, is set in a shop run by a botanical geniu with a flair for experimentation. The music is by Ala Menken; the book and lyrics are by Howard Ashman A man-eating plant stars, enacted kinetically by Lyn Hippen and vocally by Ron Taylor. With Marsh Skaggs, Andrew Hill Newman, Fyvush Finkel, Ke Land, Suzanne Douglas, Louise Robinson, and Ten Wilson. Tues. thru Fri. at 8 p.m., Sat. at 7 and 1 p.m., Sun. at 2 and 5 p.m., $27.50 to $35. **Orpheum Theatre,** 126 Second Avenue (477-2477). ● ●

LIVING CAVE PAINTINGS—A play consisting of ten vignettes depicting the ceremonial rituals of our earlies ancestors, created by Armand Saiia and Katy Bolger directed by Dwight Hall. 4/29–5/24, Tues.–Sat. at & 9:30; $10–$12. **Ohio,** 66 Wooster St. (226-7321)

LOVERS AND KEEPERS—Maria Irene Fornes's one-ac musicals about matrimony. Wed.–Sun. at 8, Sat. & Sun. at 3; $12. **INTAR,** 420 W. 42nd St. (279-4200).

MAGGIE MAGALITA—Wendy Kesselman's play about young woman who must come to terms with her Latin American heritage in what she sees as a prejudic milieu; directed by Julianne Boyd. Featured in the cas are Trini Alvarado, with Blanca Camacho, Sara Olivi Garcia, and Stephen Geoffreys. Tues. thru Thurs. a 11 a.m., Thurs. thru Sat. at 8 p.m., Sat. at 2 p.m.; 5/ thru 6/14; $12 to $14. **Lamb's Theatre,** 130 Wes 44th Street (997-1780).

MAMA I WANT TO SING—Desiree Coleman and Doris Troy co-star in a wonderfully rewarding gospel musical, by Vi Higginsen (who narrates) and Kenneth Wydro, about a young girl in the church choir who dreams of becoming a pop singer. Wed. and Thurs. at 8 p.m. (all seats for these performances are $10); Fri. at 8 p.m., Sat. at 11 a.m. and at 2, 5 and 8 p.m.; Sun. at 2 and 5 p.m.; $20 to $25. **Heckscher Theatre,** Fifth Ave. at 104th Street (534-2804). ● ●

MUMMENSCHANZ—Fabulous creatures such as six-foot hands, air-filled tubes capable of making war (or love), a gigantic striped octopus, and an entire company of simple geometric and abstract shapes, all in a style of mask-mime theatre. Tues. thru Sat. at 8 p.m. Wed. and Sat. at 2 p.m., Sun. at 3 p.m.; $25 to $35. **Joyce Theatre,** 175 Eighth Avenue (242-0800).

NUNSENSE—Dan Goggin's musical misadventures of five nuns, from the order of the Little Sisters of Hoboken, attempting to stage a talent show to raise money; directed by the author. Featured in the cast are Christine Anderson, Suzi Winson, Vicki Belmonte, Semina de Laurentis, and Marilyn Farina. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $25 to $27.50. **Sheridan Square Playhouse,** at the Circle Rep Theatre, 99 Seventh Avenue South (924-7100).

ORCHARDS—An evening of seven plays by Maria Irene Fornes, Spalding Gray, John Guare, David Mamet, Wendy Wasserstein, Michael Weller, and Samm-Art Williams, based on the Anton Chekhov short stories; directed by Robert Falls. Thru 5/4; $20. **Lucille Lortel,** 121 Christopher Street (924-8782). **IRLS**

PENN & TELLER—Talented stand-up artists in an uproarious carnival-sideshow-type entertainment, supervised by Art Wolff, do a few cool things. Schedules change weekly; call theatre for particulars. $20 to $26. **Westside Arts Theatre,** 407 West 43rd Street (541-8394).

PERSONALS—Musical revue about people searching for companionship, sex, etc., in the classifieds; story by David Crane, Seth Friedman, Marta Kauffman, and music by nine composers and lyricists; directed by Paul Lazarus. Featured in the cast are Hal Robinson, Marcus Olson, Nancy Opel, Laura Dean, Jeff Keller, and Dee Hoty. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $22.50–$29.50. **Minetta Lane Theater,** 18 Minetta Lane (420-8000).

A PLACE CALLED HEARTBREAK—Robert S. Stokes's drama takes place in a POW compound in Hoa Lo Prison, 24 hours before the repatriation of U.S. prisoners; directed by Ellen Cannon. Wed. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; from 4/30 to 5/14, $10, and all seats after the opening date on 5/15, $18.50. **Harold Clurman Theatre,** 412 West 42nd Street (594-2370).

RICH RELATIONS—David Hwang's comedy about a self-made millionaire and his son, a coach who has returned home with one of his students, a teenage runaway; directed by Harry Kondoleon. Featured in the cast are Johann Carlo, Phoebe Cates, Keith Szarabajka, and Joe Silver. Tues. thru Sun. at 8 p.m., Sat. at 2 p.m.; $14 to $16. **Second Stage Theatre,** Broadway at 76th Street (307-7171).

MOKING NEWPORTS AND EATING FRENCH FRIES—Sebastian Stuart's comedy, directed by Jack Ross, tells of America's forgotten minority, the trailer people. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $10 and $15. **Actors' Playhouse,** 100 Seventh Avenue South (691-6226).

TAGE DOOR—Revival of the 1936 comedy, by Edna Ferber and George S. Kaufman, about sixteen women and their adventures in a New York City boarding house for would-be actresses; directed by Tom Briggs. 5/1 at 7:30 p.m., 5/2, 3, and 8 thru 10 at 8 p.m., 5/3, 4 and 10 at 3 p.m.; $12. **St. Bart's Playhouse,** 109 East 50th Street (751-1616).

ARTUFFE—Molière's comedy about a religious hypocrite, directed by Lev Shekhtman. Thurs.–Sat. at 8, Sat. at 2 p.m., Sun. at 3 p.m.; $13 to $15; thru 6/1. **Theatre in Action,** 46 Walker Street (279-4200).

AMPIRE LESBIANS OF SODOM—Charles Busch's delightfully funny and imaginative play, which follows the curtain-raiser, *Sleeping Beauty or Coma,* both directed by Kenneth Elliott. Featured in the cast are the author, the director, with Tom Aulino, Theresa Marlowe, Robert Carey, Arnie Kolodner, and Meghan Robinson. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $20 to $22.50. **Provincetown Theatre,** 133 Macdougal Street (477-5048).

IENNA: LUSTHAUS—A music-theatre work composed by Richard Peaslee, text by Charles Mee Jr., conceived and directed by Martha Clark. It's about the artistic, political, and sexual ferment of pre–World War I Vienna. Featured in the cast are Lila York, Robert Besserer, Amy Spencer, Lotte Goslar. Tues. thru Thurs. at 8, Fri. & Sat. at 7 & 9:30; $12 to $20. **Lenox Arts Center,** 423 West 46th Street (265-4375).

WILLIAMS & WALKER—Ben Harney and Vondie Curtis-Hall have the title roles in Vincent D. Smith's musical which follows the team from their advance in black musicals from an old minstrel show to their appearance in the Ziegfeld Follies on Broadway; directed by Shauneille Perry. Tues. thru Sat. at 8 p.m., Sun. at 7:30 p.m., Wed. and Sat. at 2 p.m.; $15. **American Place** 111 West 46th Street (247-0393).

WRESTLERS—Bill C. Davis's play is about two brothers who have been competing since childhood. Davis plays one of the brothers and the other is Dan Butler; the girl is Elizabeth Berridge and the director is Geraldine Fitzgerald. Wed. thru Sat. at 8 p.m., Sat. and Sun. at 3 p.m.; $13 to $15. **Hudson Guild Theatre,** 441 West 26th Street (760-9810).

THEATER COMPANIES

AMERICAN JEWISH THEATRE—*The Chopin Playoffs,* final play in the trilogy by Israel Horovitz about the Jewish eperience in Canada during the 1940s. Two 17-year-olds vie for the title of best pianist in Sault St. Michael as well as for the affections of a girl. Featured in the cast are Karen Sam Schacht, Marcia Jean Kurtz, Karen Ludwig, Richard Portnow, Nicholas Strouse, Jonathan Marc Sherman, Maddie Corman; directed by Stephen Zuckerman.Tues. thru Thurs. and Sat. at 8 p.m., Sun. at 2 and 7 p.m.; $18.50; 5/3 thru 6/15. **92nd Street Y,** 1395 Lexington Avenue (831-8603).

CHICAGO CITY LIMITS—*Current Jam,* improvisational revue, plus audience participation. Wed. and Thurs. at 8:30 p.m., Fri. and Sat. at 8 and 10:30 p.m.; $10 to $12.50. **Theater,** 351 East 74th Street (772-8707).

CITY STAGE COMPANY—Len Jenkin's surrealist comedy, *A Country Doctor*, based on a story by Franz Kafka, describing the human condition, and directed by Lawrence Sacharow. Ensemble cast includes Rocky Rochelle Parker, Jayne Haynes, Rocco Sisto, Oleg Krupa, Laura Inness, Steven Mellor, and Richard Merrell. Tues. thru Sun at 8 p.m., Sat. and Sun. at 3 p.m.; $18; thru 5/10. **CSC Repertory Theatre,** 136 East 13th Street (677-4210).

EQUITY LIBRARY THEATRE—A new translation, by Lanford Wilson, of the Anton Chekhov play, *The Three Sisters,* directed by Rena Down, with a cast featuring Arlene Lenocioni, Sandra Laub, and Maura Vaughn as the sisters. Tues. thru Sun. at 8 p.m., Sat. and Sun. at 2:30 p.m.; thru 5/4. **Equity Theatre,** 103rd Street and Riverside Drive (663-2028).

FIRST AMENDMENT—A musical comedy revue made up entirely from audience suggestions improvisation group followed by a lively revue. Fri. and Sat. at 8:30 and 10:30 p.m.; $10 to $12.50. **First Amendment Theatre,** 2 Bond Street (473-1472).

FOURTH WALL—Revues and improvisational skits: *From Left Field,* by Joan Harvey, with music by John Amato. Fri. and Sat. at 8 p.m. Also, *It Only Hurts When I Vote,* Thurs. and Sun. at 7:30 p.m.; $7. **Fourth Wall Theatre,** 79 East 4th Street (254-5060).

JEAN COCTEAU REPERTORY—Shakespeare's *King Lear,* Luigi Pirandello's *Six Characters in Search of an Author,* Tom Stoppard's *Rosencrantz and Guildenstern Are Dead,* and Molière's *The Miser,* in rolling repertory thru May (call theatre for specifics). **Jean Cocteau Repertory,** 330 Bowery (677-0060).

JEWISH REPERTORY THEATRE—Carleton Carpenter, Maeve McGuire, and Steven Pearlman in a revival of the Moss Hart classic comedy *Light Up the Sky*; directed by Robert Bridges. (Call theatre for specifics). Thru 5/4. **Theatre,** 344 East 14th Street (505-2667).

LA MAMA, E.T.C.—*Berenice,* adapted, designed, and directed by Matthew Maguire from the short story by Edgar Allan Poe. Wed. thru Sun. at 9 p.m.; $8; 5/1 thru 26. And at the Annex Theatre, from 5/1, Ping Chong's *Kindness,* a tale of six friends, one of whom is a gorilla. Wed. thru Sun. at 7:30 p.m.; $12 to $15; thru 5/25. **La Mama, E.T.C. Theatre,** 74A East Fourth Street (475-7710).

MANHATTAN THEATRE CLUB—John Patrick Shanley's *Women of Manhattan,* a play focusing on the urbane elegant world of three polished New Yorkers as they search for happiness and love in the Big Apple; directed by Ron Lobel. Featured in the cast are Jayne Haynes, Tom Wright, and Nancy Mette. From 5/13 thru 6/15 (call theatre for specifics). **The Space at City Center,** 131 West 55th Street (246-8989).

MEAT AND POTATOES CO.—Shakespeare's happiest comedy, *A Midsummer Night's Dream,* a blend of lovers lost in an enchanted wood, warring fairies, a Duke about to wed the Queen of the Amazons and a group of amateurs out to present a play; directed by Ned Weaver. Featured in the cast are Andrew Lamond, Brian MacReady, Barbara Callander, Jason Broad, Lynn Weaver, Edward Griffiths, Scott Winters, Julienne Dallara, Elliott Landen, Mark Cohen, Henry Traeger, Stephen Weihs, Toby O'Brien, Tom G. O'Brien, Parlan McGaw, Uriel Menson. Thurs. thru Sat. at 8 p.m., Sun. at 3 p.m.; $8; thru 5/4. **Alvina Krause Theatre,** 306 West 38th Street (564-3293).

MERIDIAN GAY THEATRE—Felice Picano's *Immortal!* is a modern retelling of the Ganymede legend in which a beautiful youth is made immortal by the gods. Featured in the cast are Damon Bopp, Lance Spellerberg, Steve Satra, and Betsy Keith. Fri. and Sun. at 8 p.m., Sat. at 7 and 10 p.m.; $10. **Shandol Theatre,** 137 West 22nd Street (279-4200).

NATIONAL SHAKESPEARE COMPANY—A celebration of the Bard's birthday. *The Winter's Tale* and *The Comedy of Errors* play in repertory Tues. thru Fri. at 8 p.m. and Sun. at 3 p.m.; thru 5/18; $8 for one or $15 for both shows. **The Cubiculo Theatre,** 414 West 51st Street (265-2138).

PRESENT COMPANY—Jane Martin's *Summer*, directed by Philip Jostrom, set in Montana in the summer of 1949, revolves around the disintegration of a family and the personal revelations that result. Thurs. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m.; $8; 5/1 thru 25. **ATA Sargent Theatre,** 314 West 54th Street (279-4200).

REPERTORIO ESPANOL—*Luisa Fernanda: A 20th-Century Spanish Zarzuela; Puerto Rico: Encanto y Cancion,* a homage to the best, most popular 19th- and 20th-century composers; *Cafe con Leche,* Gloria Gonzales's play about the Americanization of a Cuban family at present living in New York; Lope de Vega's historic drama *Fuenteovejuna,* set in 1476; Federico Garcia Lorca's *Yerma;* thru May. $11 for plays and $16 for musicals. Spanish language throughout. Call theater for schedules. **Gramercy Arts Theatre,** 138 East 27th Street (889-2850).

ROYAL COURT REPERTORY—Carol Costa's *Death Insurance,* 5/1–4, 8–11, 15–18 at 8 p.m. *Murder One* plays every Monday night at 8 p.m. **Royal Court Theater,** 301 West 55th Street (997-9582).

SHADOWFAX THEATRE COMPANY—Albert Innaurato's *The Transfiguration of Benno Blimpie,* a dark comedy about one man's difficult search for the true meaning of life; directed by Richard Pinter. 5/7 thru 10 at 8 p.m.; $8. **The Little Theatre,** 302 West Street (718/544-0333).

STONEWALL REPERTORY THEATRE—Thru 5/11: Claudia Allen's *Movie Queens*; Jay Byron Laws's *Patsy and Bobo*; Philip Blackwell's *Night Full of Talk Only,* all about ex-lovers. Fri. at 8, Sat. at 7, Sun. at 5; $6; thru 5/11. 5/12 thru 31 (phone for specifics), Evan Senreich's *The Monster in My Bed.* **Westbeth Theatre Center,** 151 Bank Street (675-1014).

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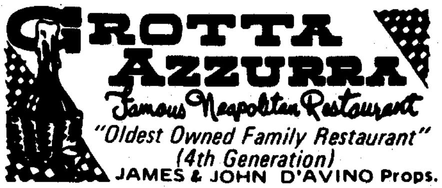

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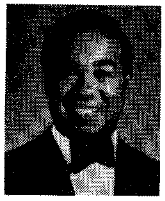

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THEATER

OFF-OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

ALL AMERICAN—Howard Reifsnyder's play about conflicts between a corrupt football coach and a scrupulous female graduate student; directed by Sally Zweiback. With Ailey Smith, Joe Pacheco, Jonathan Sperry, and Siobhan Fallon. Wed. thru Fri. at 7 p.m.; $6. **13th Street Theatre,** 50 W. 13th St. (675-6677).

ANTIGONE—Sophocles' classic tale of one woman's choice and the powerful conflict between politics and family loyalty; directed by Alkis Papoutsis. With Laura Margolis, James Nugent, Daniel Region, Rose Stockton, Robin Westphal. (Call theatre for specifics). **Pearl Theatre,** 125 West 22nd Street (645-7708).

DOUBLE BILL—Sean O'Casey's *Pound on Demand*, directed by Brian Hugh O'Neill, and *Bedtime Story*, directed by Clark Middleton. Featured in the cast are Elizabeth Soukup, McKee Anderson, Mark Mikesell, Nada Despotovich, and John Hakun. Fri. and Sat. at 8 p.m., Sun. at 3 and 8 p.m.; $6; 5/2 thru 18. **Watery Star Theatre,** 270 West 96th Street (316-9415).

DOUBLE BILL—Terrence Rattigan's *The Browning Version,* and *Homage to Shakespeare,* a birthday tribute arranged by Thomas Luce Summa. Featured in the casts are Ian Brett, Dori Freeman, Julia Brooks, Katherine Romaine, Jeffrey Clarke Woodman, Scott Lovelady, and Kevin Adlee. Tues. thru Sun.; evenings at 8 p.m., matinees at 3; thru 5/4. **National Arts Club,** 15 Gramercy Park South (679-7575).

FURIES—A modern version of the first two parts of *The Oresteia* trilogy—*Agamemnon* and *Orestes*; directed by Paul Zimet. A collaboration of The Talking Band and The Roy Hart Theatre of France. Wed. thru Sun. at 8 p.m.; $10–$12; from 4/30. Crypt of **Cathedral of St. John the Divine,** 1047 Amsterdam Avenue, (316-7563).

GARDENIAS—Stanley Seidman's play is about two girls in 1948 who have a fan club for a radio singer. Now, thirty years later they meet again; directed by Marilyn LaRocca. The cast includes John Michael Simmons, Melissa Brown, Elle Auslander, Rebecca Barash, and Rosanne Rabito. Fri. and Sat. at 8 p.m., $6; Sun. at 3 p.m.; thru 6/1. **Sacred Hearts Repertory Theatre,** 309 East 33rd Street (581-6470).

GEORGE WASHINGTON SLEPT HERE—Revival of the comedy by Moss Hart and George S. Kauffman, directed by Mary Melinda Aumaitre. 5/2, 3, 9, 10 at 8 p.m., 5/3, 10 at 2 p.m., 5/4 at 7 p.m. $6. **MAP Theatre,** 921 Madison Avenue (348-8843).

THE GOOD COMPANIONS—Betty Neustat's comedy is concerned with the struggle between two senior citizens for the presidency of a small retirement group; directed by Todd Peters. Featured in the cast are John Bryan, Jean Richards, Fran Chaney, Sam Locante, Jeff Gendelman, Ben R. Kelman, Sylvia Kauders, and Mary Cooper. Thurs. thru Sat. at 8 p.m., Sun. at 3 p.m.; from 5/1; $6. **South Street Theatre,** 424 West 42nd Street (279-4200).

GOOD INTENTIONS—Elyse Donathan Curtis's play about nine characters, all of whom have good intentions, all of which go awry; diredted by Neville Richen. Thurs. thru Sat. at 8 p.m., Sun. at 3 p.m., 5/1 thru 11; $8. Produced by the Caribbean American Repertory Theatre at **Writers' Workshop**, 317 West 125th Street, 2nd floor (584-4146).

HAMLET—A revisionist version of the play, directed by Travis Preston, has five different princes of Denmark and is set within the consciousness of the Dane's mind. Performed by the Undergraduate Drama Department of NYU. Tues. thru Sun. at 8 p.m.; $7.50; 4/23 thru 5/24. **Mainstage One,** 721 Broadway (598-7074).

HORS D'OEUVRES—Double bill: Dale Wilson's *Make A Wish,* directed by Phil Stone, about a host who falls dead in his own birthday cake; Robert Perring's *Soap Dish,* about a soap opera cast party, directed by the author. Thurs. thru Sat. at 7:30 p.m., Sun. at 4 p.m.; $8; thru 5/18. **18th Street Playhouse,** 148 West 18th Street (695-2484).

THE IMPORTANCE OF BEING EARNEST—Oscar Wilde's farce, filled with romantic intrigues, mistaken identities, and satirical comment on the façade of late Victorian high society; directed by Susan Helen Karpman. Fri., Sat., and Sun. at 8 p.m., Sun. at 3 p.m.; $9; 5/9 thru 6/29. **Westside Repertory Theatre,** 252 West 81st Street (874-7190).

THE INSPECTOR GENERAL—Nikolai Gogol's 1836 ta of corruption outwitting itself; directed by Edwa Staroselsky. Thurs. thru Sat. at 8 p.m., Sun. at 3 p.n $6; 5/1–28. **American Renaissance Theatre,** 1 Charlton Street (569-8331).

INTOXICATION—Strindberg's comedy (his only one), d rected by Steven Baker. Thurs.–Sun. at 8; $5. **Dram tis Personae Theatre,** 25 E. 4th St. (673-4382).

THE LEARNED LADIES—Moliere's comedy in Richa Wilbur's English verse translation; directed by Ga Kellstrom. 5/7 thru 10 at 8 p.m., 5/11 at 3 p.m.; $ **Marymount Manhattan Theatre,** 221 East 71 Street (517-0475).

THE NEST—Franz Xavier Kroetz's story of a couple wh are expecting a child and struggling to make en meet. Wed. thru Sat. at 8 p.m., Sun. at 3 p.m.; $ 4/30 thru 5/11. **Virgil Theatre,** 441 East 6th Stre (496-6525).

ONE FLEW OVER THE CUCKOO'S NEST—Revival of Da Wasserman's play about events in a hospital, starrin Beverly Bonner, Richard Steinmetz, Edward Josep David Sotolongo; direted by Richard Dent. Thur thru Sat. at 8 p.m., Sun. at 3 and 7 p.m.; $6; 5/1 thr 18. **Theater 22,** 54 West 22nd Street (921-1147).

PICKAXE—Play, written and directed by Ana Mar Simo, inspired by the assassination of Trotsky and th paintings of Frida Kahlo. Featured in the cast are Shar on Jane Smith, Kate Stafford, and Alina Troyano. Sa at 10:30 p.m., Sun. at 8 p.m. thru 5/4. **WOW Theatre,** 59 East 4th Street (254-2807).

REQUIEM FOR A KING—A play by Ira David Wood II dealing with a group of Elvis Presley Fan Club members who gather every year to bring their hero a cake directed by Kathryn Ballou. Featured in the cast ar Tom Zurich, Jean Anderson, Kate Whitney, Joa Baker, Patricia Mertens, and Florence Hayle. Wed thru Sat. at 8 p.m., Sun. at 3 p.m.; $8; thru 5/2. **The Neighborhood Group Theatre,** 420 West 42n Street (244-0486).

SH-BOOM!!—Original musical with book and lyrics b Eric Tait Jr. and music by Tait and Willex Brown Jr. directed by Stuart Warmflash. It celebrates the earl days of rock and roll and examines the changing mores of teenagers at that time. Thurs. thru Sat. at 7:30 Sun. at 3 p.m.; $8; thru 5/4. **AMAS Theatre,** 1 Eas 104th Street, third floor (369-8000).

THE SPANISH TRAGEDIE—Or *Hieronimo Is Mad Againe,* a pre-Shakespearean classic by Thomas Kyd, dealing with sons and fathers, love and death, and lust for power; directed by Ron Daley. Featured in the cast are Robert Wherry, Allan Barone, R. Sebastian Russ, Rond Durling, Lawrence H. Lustberg, John Greenleaf, Mary Tierney Kelly, and Dan Johnson. Thurs. thru Sat. at 8 p.m., Sun. at 7; $8; thru 4/27. **Riverside Theater,** 165 West 86th Street (877-6810).

SURFACING—A love story of a black couple set against the student political turbulance of the '70s, written by C. Dumas, directed by Dick Gaffield. 5/1–25, Wed. thru Sat. at 8, Sun. at 3 and 7; $8. **American Folk Theatre,** 241 W. 55th St. (757-0220).

STRANGE THINGS ARE HAPPENING—A series of three comedies: Dean Marc Norton's *Hilary's Mink,* directed by Carole Start; Gary Glauber's *Replacement Part*, directed by Denise Hamilton, and Dorothy Velasco's *Miracle at Graceland*, directed by Gregg L. Stebben. With Joseph Arco, Dede Schmeiser, Laura Bates, Tony Palmiere, Mark Battista, Emmy Meyer, Shelly Beach, David Klionsky, James Hyland, and Lea Ann Johnson. 5/7 thru 18 at 8 p.m. 5/10, 17, and 18 also at 3 p.m.; $6. **Westbeth Theatre,** 151 Bank Street (473-2003).

TINTYPES—Conceived by Mary Kyte with Mel Marvin and Gary Pearle, and directed by Gene Orteneau, play is a musical look at New York City at the turn of the cetury. 5/2, 3, 8, 9, 10 at 8 p.m.; $7. **University Theatre,** 35 West 4th Street (598-3067).

WINE IN MY BLOOD—An Italian-American musical with book and lyrics by M. A. Comparato and Bennie Martini, tells the story of an immigrant family which continues its ancient family tradition of wine-making during the prohbition era; directed by Anthony Santelmo, Jr. Wed. thru Sat. at 8 p.m., Sat. and Sun. at 3 p.m.; $6; thru 5/3. **Little Theatre of the West Side YMCA,** 5 West 63rd Street (541-7600).

NEW YORK TICKET SERVICE

For information regarding theater, dance, and concert tickets, call 880-0755 Monday thru Friday from 10:30 a.m. to 4:30 p.m. *New York* Magazine will be happy to advise you.

MUSIC AND DANCE

MUSIC & DANCE DIRECTORY

Carnegie Hall and Carnegie Recital Hall, Seventh Ave. at 57th St. (247-7800)

City Center, 131 W. 55th St. (246-8989)

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800)

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves. Alice Tully Hall (362-1911), Avery Fisher Hall (874-2424). Library Museum (870-1630). Metropolitan Opera House (362-6000). New York State Theater (870-5570)

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

92nd St. Y, on Lexington Ave. (427-4410)

Radio City Music Hall, Sixth Ave. and 50th St.(757-3100)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS, for same-day opera, concert, and dance performances, are sold here, depending on availability, six days a week: Tues., Thurs., Fri., noon–2 and 3–7; Wed. and Sat., 11 a.m.–2 and 3–7; Sun., noon–6. Also full-price tickets for future performances. Just inside the park, off 42nd St. east of Sixth Ave. (382-2323).

Wednesday, April 30

AMERICAN SYMPHONY ORCHESTRA, Peter Tiboris conductor; pianist Dimitris Sgouros, with singers Eileen McDaniel, Lisa Miller, Jeffrey Mosher, Keith Lynch, Stephan Kirchgraber, and a 400-voice chorus. "In Celebration of Youth." Kodaly's *Te Deum of Buda Castle*; *Nielsen's Hymnus Amoris,* Op. 12; Chopin's Piano Concerto No. 1. Carnegie Hall at 8. $8.50–$17.50.

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER—1000th concert of the Society, with guest artists Judith Blegen, Stephen Kates, Andre-Michel Schub, Victor Borge, others. Bach's Fugues in g, "the Little," and in G, "the Gigue"; aria from Villa-Lobos's *Bachianas Brasileiras* No. 5; Kuhlau's Rondo, Op. 103; Smetana's Rondo in C for eight hands. Alice Tully Hall at 7:30. A benefit, $50; also $250–$1,000.

GIDON KREMER & CO.—The violinist with guest artists. Schubert's Five Minuets and Six Trios, and Trio No. 1; Brahms's Trio, Op. 40; Hindemith's "Minimax" Quartet. Metropolitan Museum at 8. $12.

HUNTER SYMPHONY, Clayton Westermann conductor; pianists L. Michael Griffel and Susan Kagan, mezzo-soprano Lucille Mascia. Overture to Mendelssohn's *A Midsummer Night's Dream*; Mozart's Two-Piano Concerto in E-flat; Sbordoni's *Requiem for the Lost* (world premiere). Hunter College, Lexington Ave. and 69th St. (772-5020), at 8. $5.

MANHATTAN CONTEMPORARY ENSEMBLE, Glen Cortese, David Gilbert, Claire Heldrich conductors. Chance's *Day Songs*; Green's Symphony for Flute and Guitars; Dlogoszewski's *Fire, Fragile, Flight*; Stravinsky's *Symphony of Psalms.* Manhattan School of Music, Broadway at 122nd St. (749-2802), at 8. Free.

BUDDY RICH AND HIS BIG BAND—South Street Seaport Fulton Market, at 7:30 and 9:30. $19.50, $15 advance.

INEZ BULL, pianist. Carnegie Recital Hall at 8.

GREGG SMITH SINGERS, with 80 singers from Epiphany Lutheran School, Brooklyn. Hymns, spirituals, works of Scheidt, Schutz, Billings, Tallis. Trinity Church, Broadway at Wall St., at 1. Free.

LINDA RUSSELL, folksinger. Federal Hall, 26 Wall St., at 12:30. Free.

ROGER KELLAWAY, pianist. Jazz at St. Peter's Church, Lexington Ave. and 54th St. (935-2200), at 12:30. $2.

ALMA MORA-PONCE, mezzo-soprano. St. Bartholomew's Church, Park Ave. and 50th St., at 12:10. Free.

MUSICA HISPANA—Spanish and Latin American music for instruments and voice; saxophonist-clarinetist Paquito D'Rivera. Repertorio Espanol, 138 E. 27th St. (889-2850), at 8. $16.

HARPSICHORD INAUGURAL CONCERT—Harpsichordists Raymond Erickson, Paul Maynard, Stoddard Lincoln; soprano Jean Hakes, violinist Joel Lester, others. Bach's Brandenburg Concerto No. 5; new work by Kassel, others. CUNY Graduate Center, 33 W. 42nd St., at 8. Free.

MICHAEL MCFREDERICK, pianist. Lincoln Center Library at 4. Free.

FRANK MARTORI, pianist. Poulenc, Barber, Brahms. Lehman College Center, Bedford Park Blvd. West and Goulden Ave., Bronx (960-8247), at 12:30. Free.

Thursday, May 1

NEW YORK PHILHARMONIC, Zubin Mehta conductor; pianist Alfred Brendel; Mindy Kaufman, piccolo. Vivaldi's Piccolo Concerto in C; Mozart's Piano Concerto No. 21; Schoenberg's Piano Concerto; Tchaikovsky work. Avery Fisher Hall at 8. $6–$30. Note: rehearsal Thurs. only, at 9:45 a.m.; $3.

ORATORIO SOCIETY OF NEW YORK, Lyndon Woodside conductor; pianist David Ralph; soprano Andrea Matthews, baritone Kevin McMillan. Brahms's *A German Requiem*; Beethoven's Choral Fantasia. Carnegie Hall at 8. $8–$20.

AN EVENING OF NEW MUSIC BY THE CURRIERS—The Cremona Quartet, pianist Michael Boriskin. Works of Nathan, Sebastian, amd Marilyn Kind Currier. Merkin Concert Hall at 9. $8.

LISE FRIEDMAN, guitarist. Carnegie Recital Hall at 8. $7.

PAULETTE ATTIE, soprano, with tap dancer Charles "Cookie" Cook. "By Jove, by Jing, It's Paulette's Spring Sing!" Music from Gershwin to Puccini. Carnegie Recital Hall at 2. $12.

HERBIE MANN AND THE FAMILY OF MANN—See Buddy Rich, 4/30.

STEPHEN RUMPF, organist. Scheidemann, Buxtehude, Bach, C.P. E. Bach. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

GUILD OF COMPOSERS—New Jersey Percussion Ensemble, Raymond Des Roches director. Pollock, Kriesberg, Davidovsky, Kresky, Fuller. McMillin Theater, Columbia U., 116th St. and Broadway, at 8. $6.

ANDREW APPEL, harpsichordist/**CHERYL BENSMAN,** soprano/**RYAN BROWN,** violinist/**LUCY BARDO,** Baroque cello and viola da gamba. Music for spring, by Rameau, Marais, Bach, Clerambault, Handel. The Vineyard, 309 E. 26th St. (683-0696), at 8. $12, for table seating with coffee and pastry, or $8.

EDMUND NIEMANN, pianist, with Sheila Shonbrun, Pat Spencer, Ben Hudson, Chris Finckel. "American Tastes." Music by Rzewski, Lockwood, Wuorinen, Crumb. Third Street Music School, 235 E. 11th St. (777-3240), at 8. $6.

THE ORDINAIRES/TOM SIMONS AND DANCERS—New music and dance. Whitney Museum at Philip Morris, Park Ave. and 42nd St., at 7:30. Free.

NANCY MORANO/EDDIE MONTIERO—Cabaret duo. Olympic Tower arcade, Fifth Ave. at 51st St., at 5:30. Free.

BARGEMUSIC—Violinist Ik-Hwan Bae; pianist David Oei. Mozart, Beethoven, Paganini, Tchaikovsky. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $10. Note: phone about bus service.

Friday, May 2

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER—Guests soprano Phyllis Bryn-Julson, violinist-violist Daniel Phillips, trumpeter Stephen Burns, hornist Robert Routch, conductor David Del Tredici. Villa-Lobos's *Bachianas Brasileiras* No. 6; Brahms's Sonata Op. 120, No. 2; Del Tredici's *Haddock's Eyes* (a world-premiere commission); Mendelssohn's Sextet, Op. 110. Alice Tully Hall at 8. $15.

PETER ZAZOFSKY, violinist/**JEFFREY SIEGEL,** pianist. Franck, Bach, Chopin. Carnegie Hall at 8. $6–$12.50.

NEW YORK PHILHARMONIC—See 5/1.

MOZARTEAN PLAYERS CLASSICAL PERIOD ORCHESTRA, Steven Lubin conductor and fortepianist. Mozart: Rondo, K. 386; Clarinet Concerto, K. 622; Piano Concerto, K. 467. Metropolitan Museum at 8. $10.

BETTY ANN MILLER, pianist. Music by Janacek, Cage, Sessions. Greenwich House Music School, 46 Barrow St. (242-4770), at 8. Free.

MUSIC FOR A WHILE—"Feast!—A Fantasy of Words and Music," music from the Middle Ages and the Renaissance, all about food. The Vineyard, 309 E. 26th St. (683-0696), at 8. $12, table seating, or $8.

DIZZY GILLESPIE QUINTET—See Buddy Rich, 4/30.

ART MOB—"Love Songs, Sacred and Profane." Ronald Feldman Gallery, 33 Mercer St., at 7. Free.

100 YEARS OF LABOR UNION STRUGGLE—A music drama using labor songs and history, based on Pete Seeger and Bob Reiser's book *Carry It On*. With the authors, and Bobbie McGee, Guy Davis, Four Parts of the Movement. Martin Luther King Jr. High School, Amsterdam Ave. at Lincoln Center (533-6515), at 8. $10.

KIRK LIGHTSEY, pianist. Jazz at Noon, a lunch-hour jam session. Upstairs at Cafe 43, 147 W. 43rd St. (869-4200), at 12. $4.

BROOKLYN PHILHARMONIC, Lukas Foss conductor; violinist Mark Peskanov; sopranos Lani Misenas-Padua and Diana Walker; tenor Douglas Perry; basso Maurice Edwards. Mozart: Symphony No. 35, "Haffner"; Concerto for Violin and Orchestra No. 3; *The Impresario.* Brooklyn Academy of Music, 30 Lafayette Ave. (718-636-4100), at 8. $8–$18.

BEAUSOLEIL—"Dodger Blues," Cajun music. St. Ann and the Holy Trinity Church, Clinton and Montague Sts., Brooklyn (718-834-8794) at 8. $10.

NEW TERRITORY—Composers Frankie Mann and Sher Doruff, with choreographers Pam Quinn and Michael O'Connor. BACA Downtown, 111 Willoughby St. (718-596-2222), at 8. $7.

CHRISTINE LAVIN, folksinger. Benefit for Friends of *Clearwater.* Town House on the River, 145 Columbia Heights, Brooklyn (718-996-3154), at 8. $8.

Saturday, May 3

ORPHEUS CHAMBER ORCHESTRA, with pianist Richard Goode. Handel's Concerto Grosso, Op. 3, No. 1; Bach's Piano Concerto in A, S. 1055; Mozart's Rondo, K. 382, and Serenade No. 10, K. 361. Carnegie Hall at 8. $8–$15.

OBERLIN ORCHESTRA, Michel Singher conductor; pianist Andre-Michel Schub. Beethoven's three " Leonore" Overtures; Piano Rondo in B-flat; Piano Concerto No. 4. Alice Tully Hall at 3. $12, $15.

NEW YORK PHILHARMONIC—See 3/1.

CLAUDIO ARRAU, pianist. Beethoven Sonatas Nos. 7, 23, 26, 21. 92nd Street Y at 8. $15, $17.50.

SINE NOMINE SINGERS, Harry Saltzman conductor.

"Kissing, Drinking & Bird Songs." Monteverdi, Purcell, Farmer, Gibbons, Lassus, Brahms, others. Merkin Concert Hall at 9. $10.

NEW YORK YOUTH SYMPHONY, David Alan Miller conductor; flutist Tara O'Connor. Works by Lindroth, Elgar, Martin, Beethoven. Carnegie Hall at 3. Free.

COSMOPOLITAN SYMPHONY ORCHESTRA, Yakov Kreizberg conductor; violinist Kurt Nikkanen. Overture to Rossini's *La Scala de Seta*; Mozart's Violin Concerto No. 4; Beethoven's Symphony No. 4. Town Hall at 2. $5 contribution.

STEPHANIE MILLS, with Whodini. Apollo Theater, 253 W. 125th St. (682-4110), at 7 and 11 p.m. $5–$30.

CHALRES ABRAMOVIC, pianist/**CHARLES STIER,** clarinetist. Carnegie Recital Hall at 2. $10.

CHRISTINE DIWYK, pianist. Carnegie Recital Hall at 5:30.

LIONEL HAMPTON ORCHESTRA—See Buddy Rich, 4/30.

JOSEPH LEE, pianist. Carnegie Recital Hall at 8:30.

IN THE NAME OF THE HOLOCAUST—Music by Cage, Ravel, Messiaen, Bloch, Shostakovich, performed by the Festival Chamber Players. Symphony Space at 10:30. $10.

CHILEAN FOLK CONCERT—Town Hall at 8. $15–$25.

GARIFUNA FOLK DANCE ENSEMBLE—Voices of the Americas: music and dance of Honduras and Belize. Washington Square Church, 135 W. 4th St. (362-3366), at 8. $10.

TIMOTHY EDDY, cellist, with pianist Gilbert Kalish. Beethoven, Janacek, Debussy, Franck. Mannes College of Music, 150 W. 85th St. (580-0210), at 8. Free.

THE GROUP (inaugural concert), with Sirone, Marion Brown, Billy Bang, Andrew Cyrille, Ahmed Abdullah. Greenwich House, 27 Barrow St., near Bleecker St. and Seventh Ave. (477-6372), at 9 and 10:30. $10.

CHARLES HANSEN, pianist. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. Free.

ART MOB—See 5/2.

BROOKLYN PHILHARMONIC—See 5/2.

GRACE CHORAL SOCIETY OF BROOKLYN, Alexander Rom director. "Songs of Grieg," a cantata of 19 songs arranged by Mr. Rom. Sung in Norwegian and German; soloists Rolf Kristian Stang, Natalia Rom, Adele Irving. Old First Church, Seventh Ave. and Carroll St., Brooklyn (718-624-7765), at 7:30. $7.50.

JOHN CEPHUS & PHIL WIGGINS—"Dodger Blues": the Piedmont Blues Tradition. St. Ann and the Holy Trinity Church, Clinton and Montague Sts., Brooklyn (718-834-8794), at 8. $10.

Sunday, May 4

AMERICAN SYMPHONY ORCHESTRA, Peter Tiboris conductor. All-American Choral Gala. Combined choruses of 500, with soloists Nicole Philibosian, Paula Liscio, Efren Puig, Peter Loehle. Verdi's *Requiem*. Avery Fisher Hall at 8. $8.50–$17.50.

MINNESOTA ORCHESTRA, Neville Marriner conductor; soprano Kaaren Erickson. Schubert/Newbould's Symphony No. 10 (N.Y. premiere); Strauss's *Four Last Songs*; Bartok's Concerto for Orchestra. Carnegie Hall at 8. $10–$17.50.

NATIONAL ARTS CENTRE ORCHESTRA—Sold out.

JUILLIARD STRING QUARTET—Beethoven's Quartets in B-flat, Op. 18; in e, Op. 59, No. 2; in F, Op. 135. Carnegie Hall at 3. $8–$15.

NEW YORK PHILOMUSICA—Works by Haydn, Mozart, Berg, Bruch. Merkin Concert Hall at 3. $12.

CECILE LICAD, pianist. Beethoven, Ravel, Chopin. Alice Tully Hall at 8. $10.

CHAMBER MUSIC SOCIETY—See 5/2. Today at 5.

MUSICA VIVA OF NEW YORK, Walter Klauss conductor; Marion Verbruggen, recorder. Mozart, Bach, Vivaldi. Merkin Concert Hall at 8. $8.

NICO CASTEL, tenor, with pianist Ann Lewin. Sepahrdic chants, Yiddish and Ladino songs, music by Weill, Castelnuovo-Tedesco, others. Benefit for the American Society for Jewish Music. 92nd Street Y at 3. $10.

RENE HEREDIA, flamenco guitarist. Works by Sabicas, and original compositions. Carnegie Recital Hall at 8:30. $8.

DAVE BRUBECK—See Buddy Rich, 4/30.

SEYMOUR HAYDEN, harpsichordist, with violinists Marshall Coid and Marcia Weinfeld, flutist Sato Moughalian, cellist Yari Bond, soprano Judith De Poy, and others. Bach program, to benefit the Friends of Central Park. Carnegie Recital Hall at 2. Followed by Blue Room reception and a mini-tour to the restored Cop Cot in Central Park's south end. $8.

GWENDOLYN MOK, pianist. Carnegie Recital Hall at 5:30.

THE GLEE CLUB OF THE FRIENDLY SONS OF ST. PATRICK—Music by Herbert, Strauss, Thomson, Berlin, others. Town Hall at 3. $9.

ALUMNI ORCHESTRA, Jonathan Sternberg conductor; violinist Sidney Harth, bass-baritone Eugene Green. Bach, Beethoven, Mozart, Holst, Warlock, Goldstein. Third Street Music School Settlement, 235 E. 11th St. (777-3240), at 3. $6.

PUERTO RICO: ENCANTO Y CANCION—Classical and popular music from the 19th and 20th centuries. Repertorio Espanol, 138 E. 27th St. (889-2850), at 3. $16.

BARBARA REISMAN, soprano, with tenor, pianist, and violinist. "Songs of Love," by Mozart, Weill, Lehar, others. JASA, 40 W. 68th St. (724-3200), at 2. $1.

DENNIS MOORMAN, pianist. Bach, Chopin, Brahms, Prokofiev. Henry Street Settlement, Arts for Living Center, 466 Grand St., at 2. $10.

ASPEN WIND QUINTET—Works by Rameau, Milhaud, Taffanel, Carter. Wave Hill Armor Hall, Independence Ave. and 252nd St. (549-3200), at 3. $9.

QUEENS SYMPHONY ORCHESTRA—"Sounds From the Left Bank: Music for String Quartet." Works by Smaldone, Aldag, Weinberg, Sessions. P.S. 1, 46-01 21st St. (718-275-5000), at 3. $5.

BROOKLYN PHILHARMONIC—See 5/2. Today at 2.

SHARON SUSSNOW, pianist. Brooklyn Museum, Eastern Pkwy., at 1:30. Free with museum admission.

QUEENS COLLEGE ORCHESTRAL SOCIETY, Constantine Kitsopoulos conductor. Beethoven, Ravel, Mahler. Colden Center, L.I.E. and Kissena Blvd., Flushing (718-793-8080), at 2. $7–$9.

BARGEMUSIC—See 5/1. Today at 4.

CONCERTS IN CHURCH AND SYNAGOGUE SPACES—Canterbury Choral Society, Charles Dodsley Walker conductor; Jennifer Barron, Shirley Love, Gary Glaze, Ara Berberian. Bach's B Minor Mass. Heavenly Rest, Fifth Ave. at 90th St., at 4. $5 . . . **Evelyn Simon,** soprano. Works of Handel, Haydn, Clerambault, others. St. Ignatius's, West End Ave. at 87th St., at 8. $5 . . . **Gil Shaham,** violinist, with pianist Stephen Lazarus. Franck, Tchaikovsky, Bloch, Sarasate. Metropolitan Synagogue, 40 E. 35th St., at 7:30. $8 . . . **Grace Choral Society of Brooklyn.** See 5/3 for program. Today at Grace, Hicks St. near Joralemon St., Brooklyn Heights, at 4. $7.50, in advance $6.50 . . . **New York Philharmonic Ensembles,** with guest pianist Rudolf Firkusny. Music by Bartok, Mozart, Dvorak. Holy Trinity, 316 E. 88th St., at 5. $10 . . . **Pomerium Musices,** Alexander Blachly director. "From Gothic to Heroic: Medieval and Renaissance Music by Perotin and Josquin." Washington Square United Methodist, 135 W. 4th St., at 8. $8.50.

Monday, May 5

NEW YORK POPS ORCHESTRA, Skitch Henderson conductor. Third-birthday celebration, with Liz Smith M.C., and Peter Allen, Joey Bushkin, Marvin Hamlisch, and several guests. Carnegie Hall at 8. $25.

MUSIC FROM MARLBORO—Copland, Brahms, Dvorak. Alice Tully Hall at 8. $6.50–$8.50.

GAGEEGO, new-music group, with xylophonist Ian Finkel, composer-percussionist-actor Brian Johnson. Macbride, Johnson, Marcus, Smith, Moran, Celli. Merkin Concert Hall at 8. $8.

BRYNJAR HOFF, oboist, with pianist Sylvia Reynolds. Music by Hindemith, Fongaard (U.S. premiere), Madsen (N.Y. premiere), Loeillet, Grieg, Bartok, Falla. Carnegie Recital Hall at 8. $10.

PEABODY PERCUSSION AND COMPUTER MUSIC CONSORT (N.Y. debut), Jonathan Haas conductor; the American Saxophone Quartet. N.Y. premieres of works by Subotnick, Hoffer, Drummond, Heiden. Symphony Space at 8. $3.

WASHINGTON SQUARE CONTEMPORARY MUSIC—Pianists Boaz Sharon, Hao Huang. Debussy, Ravel, Karchin (N.Y. premiere), Fennelly, Bestor, Prokofiev. N.Y.U. University Theater, 35 W. 4th St., at 8. $5.

THE ALARM, with the Long Riders. Beacon Theater, Broadway and 74th St., at 8. $17.50.

EMPIRE BRASS QUINTET—60th-anniversary benefit concert for Turtle Bay Music School. St. Peter's Church, Lexington Ave. and 54th St. at 8:45. $30–$120.

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RICHARD GOODE, pianist. "Goode and Plenty Beethoven": Sonatas Nos. 1 and 4. St. Paul's Chapel, Broadway and Fulton St., at noon. Free.

MICHAEL GRIEBEL, organist. Holy Trinity Lutheran Church, C.P.W. at 65th St., at 8.

CONTEMPORARY PLAYERS, Gary Karpinski director. Brooklyn Center, Brooklyn College, Flatbush and Nostrand Aves. (718-434-1900), at 8. $3.

Tuesday, May 6

NEW YORK PHILHARMONIC—See 5/1. Tonight at 7:30. Strauss's *Till Eulenspiegel* for *Tchaikovsky*.

MUSICA CAMERIT, with French-hornist William Purvis. Schumann, Copland, Hoffmeister, Mozart. Merkin Concert Hall at 8. $10.

CARL BLAKE, pianist (N.Y. debut). Debussy, Chopin, Brahms, Barber. Carnegie Recital Hall at 8. $6.

EDWARD A. COOK, tenor/**ALAN NATHAN,** pianist. Schubert, Wagner, Duke, Griffes, others. Trinity Church, Broadway and Wall St., at 12:45. Free.

BILLY TAYLOR TRIO—Benefit concert for Bloomingdale House of Music. Trinity School, 101 W. 91st St. (663-6021), at 7:30. $50–$150.

DA CAPO CHAMBER PLAYERS—New works by CUNY composers. Graduate Center, 33 W. 42nd St., at 8. Free.

NEW AMSTERDAM SINGERS, Clara Longstreth director. Works for double chorus by Bach, Morago, Charpentier, Schutz. Church of the Holy Trinity, 316 E. 88th St., at 8. $6.

OPERA

Metropolitan Opera

METROPOLITAN OPERA HOUSE—Season's final week. Tickets $8–$75. 4/28 at 8: Mascagni's *Cavalleria Rusticana*; Arroyo, Bybee, Ben-David, Lamberti, Clark; Leoncavallo's *Pagliacci*; Nicolesco, McCracken, Fortune, Schexnayder; Navarro conducting. 4/29 at 8: Bizet's *Carmen*; Levine conducting; Bumbry, Pilou, Popov, Edwards. 4/30 at 8: Rossini's *L'Italiana in Algeri*; Levine conducting; Dubinbaum, Norden, Palacio, Hartman, Darrenkamp, Montarsolo, Kesling. 5/1 at 8: same as 4/28, except Lorange for Arroyo. 5/2 at 8: *Carmen*; same as 4/29. 5/3 at 2: *Cavalleria Rusticana* and *Pagliacci*; same as 4/28 (broadcast). 5/3 at 8: *L'Italiana in Algeri*; same as 4/30.

Other

LA GIOCONDA, by Ponchielli. Opera Orchestra of New York, Eve Queler conducting. 5/6 at 8. Sold out.

LA SERVA PADRONA, by Pergolesi/**IL SEGRETO DI SUZANNA,** by Wolf-Ferrari. Brooklyn Opera Society, Rinaldo Tazzini director; sung in English. Brooklyn Academy of Music, 30 Lafayette Ave. (718-638-4141). 5/2 at 8, $25. 5/3, 4 at 3; $12.

BRIGADOON, by Lerner and Loewe. Village Light Opera Group, at F.I.T. Theater, 227 W. 27th St. (279-4200). 5/3, 8, 9, 10 at 8; 5/4, 11 at 2. $9–$16.

FURIES, music by Ellen Maddow, Harry Mann, Jonathan Hart. Directed by Paul Zimet, based on Robert Lowell's adaptation of the first two parts of the *Oresteia* trilogy. With members of the Roy Hart Theater and the Talking Band. Crypt at Cathedral of St. John the Divine, 116th St. and Amsterdam Ave. (316-7563). 4/30–5/18. Wed.–Sun. at 8. $8 Wed. and Thurs.; $12 Fri.–Sun.

TALES OF HOFFMANN, by Offenbach. Production in both English and French. Amato Opera, 319 Bowery (228-8200). 5/3, 10 at 7:30; 5/4, 11 at 2:30. $10.

LIGHT OPERA OF MANHATTAN—Gilbert and Sullivan's *Trial by Jury* and *Cox & Box*; through 5/4. Cherry Lane Theater, 38 Commerce St., west of Seventh Ave. (989-2020). Wed.–Sat. at 8; Wed. also at 2; Sat. and Sun. at 3:30. $17.50 (Wed. and Thurs.); $20 (weekends). Students, seniors, children under 12, $12.

OPERATIC CONCERT—Members of Regina Opera, with ensembles and arias from opera and operetta. Regina Hall, 65th St. and Twelfth Ave., Brooklyn (718-232-3555). 5/4 at 4. $2.

WORKS AND PROCESS—Excerpts from X *(The Life and Times of Malcolm X)*, by Anthony Davis, Christopher Davis, Thulani Davis; performed by members of the New York City Opera. Guggenheim Museum, 1071 Fifth Ave. (360-3503). 5/3 at 8; 5/4 at 7. $9.

DANCE

New York City Ballet

NEW YORK STATE THEATER—Through June 22. Tickets $4–$38. 4/29 at 8: *Ballo della Regina, In Memory of . . . , Tchaikovsky Piano Concerto.* 4/30 at 8: *Kammermusik No. 2, Shadows, Cortege Hongrois*; 5/1 at 8: *Interplay, Valse-Fantaisie, Antique Epigraphs, Glass Pieces.* 5/2 at 8: *Stars and Stripes, In Memory of . . ., Union Jack.* No performance 5/3 at 2. 5/3 at 8: *Ballo della Regina, Prodigal Son, Glass Pieces.* 5/4 at 1: *Interplay, Prodigal Son, Tchaikovsky Piano Concerto.* 5/4 at 7: *Stars and Stripes, Shadows, Union Jack.* 5/6 at 8: *Interplay, Shadows, Cortege Hongrois.*

American Ballet Theatre

METROPOLITAN OPERA HOUSE—May 5–July 5. Tickets $9–$65. Mon., 5/5, at 7:30: Opening-Night all-Tchaikovsky Gala—*Theme and Variations,* various pas de deux and "surprises"; premiere of John Taras's *Francesca da Rimini.*

Sankai Juku

CITY CENTER—April 30–May 11. Tickets $12–$25. Two programs: "Jomon Sho," 4/30 at 7:30; 5/1, 2 at 8; 5/3 at 2 and 8; 5/4 at 3. "Kinkan Shonen," 5/6, 7, 8, 9 at 8; 5/10 at 2 and 8; 5/11 at 3.

Riverside Dance Festival

THEATER OF THE RIVERSIDE CHURCH, the Drive at 120th St. (864-2929). Tickets $7. **Dance Through Time,** vignettes that showcase five centuries of social dance. 4/30, 5/2 at 8; 5/3, 4 at 2 . . . **Jelon Vieira Dance-Brazil,** Afro-Brazilian dance. 5/1, 3, 4 at 8.

Other

ANDREW JANNETTI & DANCERS, with premieres. The Field at Pineapple, Houston between Mercer St. and Broadway (431-7313). 5/2 at 9; 5/3, 4 at 8. $7.

ASIAN AMERICAN DANCE THEATRE—"Self Concept," program with four new works. 26 Bowery (233-2154). 5/2, 3, 9, 10 at 8. $8.

AN EVENING WITH EDWARD VILLELLA AND DANCERS—Choreography by Villella, Balanchine, Clifford. Queens College Colden Center, L.I.E. and Kissena Blvd., Flushing (718-793-8080). 5/3 at 8:30. $8–$11.

ERROLL SIMPSON DANCE COMPANY—"The Cat in the Hat and Other Adult Dilemmas." Vital Arts Center, 78 Fifth Ave., near 14th St. (675-1136). 5/2, 3, 9, 10 at 8; 5/4, 11 at 3. $7.

INTERNATIONAL DANCE WEEK FESTIVAL—4/28, Battery Dance Company and all troupes. 4/29, Battery Dance Company. 4/30, Anahid Sofian Dance Company, Charka-Kathak, and Spanish Dance Arts Company. 5/1, New York Baroque Dance Company. All at 12:15, at Continental Insurance atrium, 180 Maiden Lane at Front St. Free.

IZUMI TANAKA, solo dancer and choreographer, in "Hero Girl." OFF Festival. Triplex Theater 2, 199 Chambers St. 5/2, 3 at 1 and 8. $12.

LEHMAN COLLEGE CENTER—5/2 at 8: Netherlands Dance Theatre Junior; $10–$14. 5/3 at 8: Murray Louis Dance Company, with the Dave Brubeck Quartet; $10–$14. Bedford Park Blvd. West, (960-8833).

NANCY MEEHAN DANCE COMPANY—New and repertory work. St. Mark's Church, Second Ave. at 10th St. (924-0077). 5/2, 3, 4 at 8. $8.

PILAR RIOJA—Two programs by the Spanish dancer: "The Art of Pilar Rioja," 5/4, 11 at 7; 5/5 at noon; 5/6, 9 at 8; 5/7 at 2; 5/10 at 3. "Teoria y Juego del Duende," 5/2, 7, 8 at 8; 5/3 at 3. Repertorio Espanol, 138 E. 27th St. (889-2850). $15, $20.

RANDANCE—New work by Randall Faxon Parker. The Limon Center, 38 E. 19th St. (777-3353). 4/30, 5/1, 2, 3 at 8. $7.

SHARON TOOK, with choreographer Paulette Sears, composer Anthony Brown, in N.Y. premieres. Nikolais-Louis DanceSpace, 33 E. 18th St. (924-0077). 5/2, 3 at 8; 5/4 at 3. $6.

TIMOTHY BUCKLEY & DANCERS—Premiere of "Proximology." The Kitchen, 512 W. 19th St. (255-5793). 5/1–4 at 8:30. $6.

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ART
EXHIBITIONS

GALLERIES

Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

PIERRE ALECHINSKY—Paintings from the past 25 years, thru 5/17. Lefebre, 47 E. 77th (744-3384).

JUHANA BLOMSTEDT—Recent paintings and charcoal drawings by a Finnish artist, thru 5/2. ASF, 127 E. 73rd (879-9779).

BYRON BROWNE—Ten abstract paintings from the '50s that interpret themes ranging from the mythological "Dance of Bacchus" to a contemporary fiesta, thru 5/24. Schelsinger-Boisante, 822 Madison (734-3600).

ANTHONY CARO—Recent figurative bronze sculptures and charcoal drawings, thru 5/24. Acquavella, 18 E. 79th (734-6300).

JOHN FERREN—Geometric color paintings from 1965–1969, 5/3–31. Perlow, 980 Madison (517-5858).

MARIA COOPER JANIS—Recent abstract paintings, thru 5/10. Schiller-Wapner, 1 E. 61st (758-0329).

GWEN JOHN—Drawings, watercolors, and paintings; 5/2–6/13. Davis & Langdale, 231 E. 60th (838-0333).

HENRY KOERNER—Realist paintings, from 1930–1986; 5/3–24. ACA, 21 E. 67th (628-2440).

JOAN MITCHELL—21 new abstract paintings, thru 5/10. Fourcade, 36 E. 75th (535-3980).

AIKO MIYAWAKI—New sculptures, thru 5/24. Staempfli, 47 E. 77th (535-1919).

OWEN MORREL—"Atlas" sculpture and related drawings, thru 5/10. McCoy, 19 E. 71st (570-2131).

ROBERT MOTHERWELL—New oil paintings and collages, thru 5/8. Knoedler, 19 E. 70th (794-0550).

VAN DEARING PERRINE—Paintings of the Palisades, from 1902–1912, thru 5/17. Graham, 1014 Madison (535-5767).

ARNULF RAINER—Paintings from the seventies, some over photographs, others over photographic images on canvas, 5/3–30. Kren, 22 E. 65th (861-9933).

JOHN SINGER SARGENT—"Sargent at Broadway—The Impressionist Years," including landscapes, figure scenes and informal portraits painted in France and England during the 1880's, 5/2–6/14. Kerr, 49 E. 82nd (628-1340).

HUGO SCHEIBER—A retrospective by this Futurist, thru 6/30. Kovesdy, 897 Madison (737-4563).

SCOTT SHERK—Painted mixed-media sculptures of wood and aluminum, thru 5/17. Cecil, 16 E. 72nd (517-3605).

MARIO SIRONI—Figurative paintings and works on paper, thru 5/31. Silberberg, 16 E. 79th (861-6192).

GRAHAM SNOW—Painted architectural constructions that look like English "follys," 4/30–7/31. Vanderwoude Tananbaum, 24 E. 81st (879-8200).

EVE SONNEMAN—Oil paintings, watercolors, and photographs, thru 5/3. Castelli, 4 E. 77th (288-3202).

THEODOROS STAMOS—Abstract paintings from 1946 to 1986, thru 5/24. Kouros, 23 E. 73rd (288-5888).

JORGE TACLA—Recent paintings with symbolic, pre-Columbian imagery, 4/30–3/1. Haime, 1000 Madison (772-7760).

JAN TSCHICHOLD—Posters, advertisements, books, and letterheads by this Modernist designer, 4/30–6/6. Prakapas, 19 E. 71st (737-6066).

MARK TOBEY—Abstract paintings, drawings, and watercolors from the '40s through the '70s, thru 6/30. La Boetie, 9 E. 82nd (535-4865).

CY TWOMBLY—Eight major paintings from 1955–1969, thru 5/10. Hirschl & Adler Modern, 851 Madison (744-6700).

MARY ANN UNGER—An architectural installation that consists of a large painted aluminum temple which the viewer can walk through, plus three life-size hydrocal figures, thru 5/31. Sculpture Center, 167 E. 69th (879-3500).

VARLIN—Large-scale portraits and landscapes by this Swiss artist whose real name was Willy Guggenheim, thru 5/17. Bernard, 33 E. 74th (988-2050).

ANGELA VERDON/JOHN WARD—Recent pottery by two British artists, 5/3–7/11. Graham, 1014 Madison (535-5767).

MAX WEBER—Selected paintings, 5/3–29. Forum, 1018 Madison (772-7666).

57th Street Area

PAT ADAMS—Mixed-media works on paper, thru 5/17. Zabriskie, 724 Fifth (307-7430).

RUDOLF BAUER/SEYMOUR LIPTON—Early organic Expressionist works and later geometric abstract paintings/Drawings for sculptural ideas. Thru 5/21. Deutsch, 20 W. 57th (765-4722).

WILLIAM BECKMAN—Figure paintings from the past four years, thru 4/30. Frumkin, 50 W. 57th (757-6655).

MICHAEL BOYD—Recent abstract paintings with saturated colors, fugue-like compositions, thru 5/24. Zarre, 41 E. 57th (752-0498).

ALAN DAVIE—Recent paintings and drawings with dream-like, almost hallucinatory imagery, some of it inspired by West Indian culture, 5/1–31. Gimpel Weitzenhoffer, 724 Fifth (315-2033).

STUART DIAMOND—Painted constructions, thru 5/7. McKee, 41 E. 57th (688-5951).

LYDIA DONA—Large-scale oil on acrylic on canvas paintings with technological and organic imagery, thru 5/31. Luhring, Augustine & Hodes, 41 E. 57th (752-3366).

GONZALO FONSECA—Limestone sculptures of imaginary architectural structures, thru 5/31. Herstand, 24 W. 57th (664-1379).

CLEVE GRAY—Figurative paintings in a series entitled, "The Resurrection," thru 5/7. Armstrong, 50 W. 57th (582-8581).

JOHN GUNDELFINGER/MARGARET GRIMES—Romantic landcapes of western New Jersey/Realist paintings of Cape Cod scenes; 5/3–28. Fischbach, 24 W. 57th (759-2345).

BRYAN HUNT—Recent small-scale bronze sculptures on limestone pedestals, 4/30–5/31. Blum Helman, 8th Floor, 20 W. 57th (245-2888).

DIANE KEATON/R. D. HUGGINS—Paintings about Heaven, conceived by Keaton, painted by Huggins, thru 5/24. Wolf, 30 W. 57th (586-8432).

ELLSWORTH KELLY—Recent minimal paintings, 4/30–6/7. Blum Helman, 20 W. 57th (245-2888).

YVES KLEIN—Monochrome paintings and sponge reliefs, thru 5/31. Janis, 110 W. 57th (586-0110).

BEVERLY PEPPER—New sculptures with totemic and ritual overtones, 5/1–30. Emmerich, 41 E. 57th (752-0124).

JUDY PFAFF—"Apples and Oranges"—nine new wall constructions that bridge the gap between landscape and still life, Eastern and Western cultures, figuration and abstraction, 5/1–6/7. Solomon, 724 Fifth (757-7777).

PABLO PICASSO—Forty-five of his sketchbooks, made between 1894–1964, 5/2–8/1. Pace, 32 E. 57th (421-3292).

RICHARD POUSETTE-DART—Recent abstract paintings, 4/30–5/31. Del Re, 41 E. 57th (688-1843).

REBECCA PURDUM—Recent paintings by this young American Luminist, thru 5/31. Tilton, 24 W. 57th (247-7480).

MILTON RESNICK/MARTHA DIAMOND—Recent oil paintings by both, thru 5/3. Miller, 41 E. 57th (980-5454).

BARBARA SIEGEL—Paintings of pigeons in urban settings, in acrylic and oil stick, thru 5/10. Pearl, 38 E. 57th (838-6310).

JOYCE TREIMAN—Recent paintings and drawings which contain self-portraits, of seaport scenes in 1930's fashion, 4/30–5/24. Schmidt-Bingham, 41 W. 57th (888-1122).

GER VAN ELK—Five Dutch landscape paintings on shaped canvases, thru 5/3. Goodman, 24 W. 57th (977-7160).

ELBERT WEINBERG—A retrospective of figurative sculpture, from 1952–1986, 5/1–29. Borgenicht, 724 Fifth (247-2111).

JAMES WOLFE—Recent painted steel sculptures, thru 5/3. Emmerich, 41 E. 57th (752-0124).

East Village

FELIX—Paintings from 1981–86, of fantasy landscapes with figures from the past and present, thru 5/4. Semaphore East, 157 Ave. B (475-2130).

PHYLLIS GALEMBO/JEFF WILLIAMS—Photographs of the Olokun shrines from Benin Nigeria/Wood carvings from North Carolina. Thru 5/11. Bridgewater, 208 E. 7th (505-9977).

CLAUDE LAZAR/DENIS RIVIERE—Paintings of Paris/Romantic landscape paintings that have crumbling ancient ruins and brooding skies as a central theme. Thru 5/10. Kraine Club, 85 E. 4th (982-7118) Thurs.–Sun. 1–6.

CARRIE LEDERER—Paintings of figures involved in ritualistic acts, surrounded by glyphic markings and symbols, 5/1–6/1. Pictogram, 443 E. 9th (505-5576).

ROBERT MC CURDY—500 E. 11th (460-5890). Paintings on fabricated aluminum panels, with color applied in thin streaks, thru 5/4. Shainman, E. 11th (460-5890).

WILL MENTOR—Small paintings, thru 5/11. Wolff, 513 E. 6th (460-5844).

EDGAR NEGRET—"The Andes"—metal sculptures and serigraphs, 5/2–6/28. Humphrey, 242 E. 5th (529-0692).

TODD NEMANIC—Figurative terracotta sculptures, thru 5/4. Dash, 632 E. 11th (475-7406).

IZHAR PATKIN—"Black Paintings," that are stencils on black rubber curtains, thru 5/4. Limbo, 647 E. 9th (475-5621).

RUSSELL SHARON—Recent landscape paintings on canvas and wood, some of which also have wood sticks attached to the surface, 5/1–6/1. Bromm, 170 Ave. A (732-6196).

SoHo and TriBeCa

LASSE ABERG/INGER ABERG—Lithographs, collages, and textiles, thru 5/3. 112 Greene (966-3864).

MIQUEL BARCELO—Large-scale figurative paintings, thru 5/3. Castelli, 142 Greene (431-6279).

TOM BILLS—Recent sculpture, thru 5/17. Plumb, 81 Greene (219-2007).

BRUCE BOICE/GIANFRANCO GORGONI—Abstract paintings that explore his ongoing concern with non-objective, geometric, and curvilinear forms/A portfolio of ten photographs of Robert Smithson's *Spiral Jetty*. Thru 5/3. Weber, 142 Greene (966-6115).

DEREK BOSHIER—Thickly impastoed oil paintings of American landscapes, with titles such as "Fashion Victim in the Snow," 5/3–31. Totah-Stelling, 152 Wooster (475-8330).

KATHARINE T. CARTER—New paintings, thru 5/31. Bromm, 90 W. Broadway (732-6196).

COCKRILL/JUDGE HUGHES—Collaborative paintings in a series entitled, "Family Life: The Post War Years,"-with cartoon-like, often obscene imagery, thru 5/3. Semaphore, 462 W. Broadway (228-7990).

MAX COLE/JIM JACOBS—Drawings/Paintings and sculpture. Thru 5/3. Oscarsson Siegeltuch, 568 Broadway (431-3550).

ADAM CVIJANOVIC—Multi-panel allegorical paintings with images from the past and present, thru 5/24. Cutler, 164 Mercer (219-1577).

DOROTHY DEHNER—A retrospective of paintings, watercolors, bronzes, plus recent large-scale outdoor sculptures, 4/30–5/28. Twining, 568 Broadway (431-1830).

ELAINE DE KOONING—New paintings, on canvas and plywood, 5/3–31. Gruenebaum, 415 W. Broadway (966-3646).

KEN GOODMAN/YVONNE JACQUETTE—Paintings and drawings of the archetypal male in contemporary urban life/Paintings depicting aerial night views of Tokyo. Thru 5/3. Alexander, 59 Wooster (925-4338).

APRIL GORNICK—Visionary landscape scenes, in oil paintings and charcoal drawings, thru 5/10. Thorp, 103 Prince (431-6880).

CHARLES HEANEY/ELIOT PORTER—Selected paintings, etchings, and woodcuts/Black-and-white photographs of the Southwest. Thru 5/31. Witkin, 415 W. Broadway (925-5510).

EDWARD HENDERSON—Paintings and works on paper, thru 5/10. Lorence-Monk, 568 Broadway (431-3555).

JOHN HULTBERG—Land, sea, and cityscape paintings in a post-cubistic style, thru 5/10. Shapolsky, 99 Spring (334-9755).

CINDY KANE/JONATHAN NASH GLYNN—Paintings with elements inspired by primitive cultures/Paintings and glazed ceramic urns. Thru 5/20. Littlejohn-Smith, 133 Greene (420-6090).

ELLSWORTH KELLY—Recent sculpture, 5/3–6/7. Blum Helman Warehouse, 80 Greene (245-2888).

KOMAR & MELAMID—Large multi-panel paintings that mix historical events and autobiographical references, thru 5/10. Feldman, 31 Mercer (226-3232).

CHRISTOPHER LE BRUN—Richly-surfaced paintings from which emerge mysterious shapes that resemble horses, wings and spheres, thru 5/24. Sperone Westwater, 142 Greene (431-3685).

CATHERINE LEE—Glazed ceramic wall pieces, thru 5/16. Davis, 568 Broadway (219-1444).

ROBERT MANGOLD—Six new large-scale paintings and works on paper, 5/3–24. Cooper, 155 Wooster (674-0766).

STEPHAN MCKEOWN/BARBARA SANDLER—Visionary paintings by both, thru 5/7. Segal, 568 Broadway (431-0010).

TADEUSZ MYSLOWSKI—Abstract works that are grids of steel plates with baked enamel surfaces, in a series entitled "New York Composites,"thru 6/7. Carpenter + Hochman, 420 W. Broadway (219-0110).

JOHN NESBITT—Painted aluminum sculpture, thru 5/10. Pietrasanta, 81 Franklin (219-3128).

LEE NEWTON—Small-scale oil paintings on masonite with heroic themes, thru 5/3. R.C. Erpf, 568 Broadway (925-6160).

THOMAS NOZKOWSKI—Paintings of abstract organic forms with backgrounds that are densely painted or luminously veiled, thru 5/14. Esman, 70 Greene (219-3044).

ALBERT OEHLEN—Twelve new paintings that have interiors as a theme, some with mirrors collaged to the canvas, thru 5/24. Sonnabend, 420 W. Broadway (966-6160).

CAROLYN PARKER/WILMA PARKER—Paintings of architectural facades and interiors/Botanical paintings. Thru 5/17. Starkman, 465 W. Broadway (228-3047). Thurs.-Sat. 12-5.

JOSEPH RAFAEL—New oil paintings and watercolors, some of which are Japanese landscapes, thru 5/14. Hoffman, 429 W. Broadway (966-6676).

DAVID SALLE—Recent paintings in which the dancer Karole Armitage is a central figure, thru 5/3. Castelli, 420 W. Broadway (431-5160).

CLAIRE SEIDL—New abstract paintings and works on paper, thru 5/31. Rosenberg, 115 Wooster (431-4838).

MARK TANSEY—Recent large-scale figurative paintings that make reference to art history, thru 5/10. Marcus, 578 Broadway (226-3200).

MERLE TEMKIN—A site-specific installation, 5/1–24. Sensory Evolution, 492 Broome (334-9625).

ANDY WARHOL—His "Disaster" paintings, from 1963, thru 6/14. DIA Art Foundation, 77 Wooster (431-9232).

KARL WIRSUM—A retrospective of paintings, drawings, sculpture, and prints from the last 20 years, by this Chicago artist, thru 5/24. Kind, 136 Greene (925-1200).

Other

MICHAEL CHANDLER—New abstract paintings, thru 5/6. Ala, 32 W. 20th (741-3344).

JUDY CHICAGO—Large-scale "needleworked" paintings, drawings, and prints in a series entitled "The Birth Project," thru 6/15. Snug Harbor, 1000 Richmond Terrace, S.I. (718-448-2500).

THOMAS LAWSON—Paintings that are a synthesis of abstraction and representation, thru 5/5. CUNY Graduate Center Mall, 33 W. 42nd (790-4331).

ROBERT RAUSCHENBERG—White and black paintings, along with a group of small-scale collages, thru 5/31. Gagosian, 521 W. 23rd (807-0807).

ROBERT TERRY—Paintings of urban and pastoral landscapes, thru 5/4. Bernarducci, 17 E. 17th (206-7578).

ROSA TORRES—Paintings and drawings by this Spanish artist, thru 5/10. Tossan-Tossan, 305 E. 50th (688-1574).

ROBERT WILSON—Stage drawings in a series entitled, "Medea and Parsifal," thru 5/4. Lehman College, Bedford Park Blvd. West, Bronx (960-8731).

GROUP SHOWS

Madison Avenue and Vicinity

ACQUAVELLA—18 E. 79th (734-6300). Works on paper by 19th and 20th-century painters; thru 6/10.

ARSENAL—Fifth at 64th, in Central Park (360-8141). "The New Response: Contemporary Painters of the Hudson River," with works by Clark, Cote, Downes, Nice, Poor, Sleigh, Sullivan; thru 5/2.

C.D.S.—13 E. 75th (772-9555). "Artists Choose Artists IV," with works by Applebroog, Komar & Melamid, Michals, Morton, Soyer, Tansey, others; thru 5/3.

DIDIER AARON—32 E. 67th (988-5248). French paintings and drawings, from 1780–1820; 5/1–6/7.

GOETHE HOUSE—1014 Fifth (744-8310). Dioramas and panels depicting Nuremberg from 1835 to 1985; thru 6/14.

HAMILTON—19 E. 71st (744-8976). Portraits by Aponovich, Bailey, Beckman, Close, Golub, Hockney, Katz, others; thru 5/3.

HOFFELD—1020 Madison (734-5505). "Animals in American Sculpture, 1915–1950," with works by Flannagan, Gross, Lachaise, Manship, Nadelman, Walters, Zorach; thru 5/31.

MATHES—851 Madison (249-3600). "Purism and the Spirit of Synthesis," with paintings and works on paper by Buchet, Hanson, Henri, Le Corbusier, Leger, Ozenfant; thru 5/31.

MAZOH—13 E. 76th (737-2203). Early Picasso drawings on loan from the collction of Maya Ruiz-Picasso; thru 6/28.

MC CARRON—1014 Madison (772-1181). Works on paper from the 16th–20th centuries, by Cranach the elder, Durer, Mola, Van Rijn, others; thru 5/14.

SIMON/NEUMAN—42 E. 76th (744-8460). Ink drawings, gouaches, and watercolors by Balthus, Calder, Grosz, Klee, Leger, Masson, Matisse, Miro, Picasso; thru 5/24.

SPANIERMAN—50 E. 78th (879-7085). Paintings by Bierstadt, Cassatt, Chase, Inness, Lane, Prendergast, Sheeler, others; thru 6/21.

WILLARD—29 E. 72nd (744-2925). Part one of a 50th anniversary exhibition, with works by Calder, Dehner, Feininger, Ferren, Graves, Klee, Lippold, Smith, Tobey, others; thru 5/10.

57th Street Area

DONSON—24 W. 57th (245-7007). Fauve and Expressionist woodcuts, 1905–1925; thru 6/14.

FITCH-FEBVREL—5 E. 57th (688-8522). Paintings by LeGrand, Steinlen; works on paper by Besnard, Helleu, Riviere, Robbe; thru 5/17.

FRENCH—41 W. 57th (308-6440). Representational paintings by Rovegno, Sullivan, Weiskopf; 4/30–5/24.

HARBOR—24 W. 57th (307-6667). Prints of the 19th and 20th centuries, by Arms, Bellows, Benton, McBey, Marsh, Sloan, Whistler, Zorn, others; thru 5/15.

KENT—41 E. 57th (980-9696). "Absence and Presence," with works by Chasnik, Kelly, Malevich, Reinhardt, David Smith, Tony Smith; thru 5/24.

PACE—32 E. 57th (421-3237). Prints by Canaletto, Piranesi, Tiepolo; thru 5/24.

ROSENBERG—20 W. 57th (757-2700). Paintings and drawings with floating forms, by Brooks, Calder, Jenkins, Krasner, Tobey, Youngerman, others; thru 5/29.

ST. ETIENNE—24 W. 57th (245-6734). Works by Expressionist painters, including Corinth, Feininger, Kirchner, Kokoschka, Munch, Schiele, others; thru 5/10.

SCHOELKOPF—50 W. 57th (765-3540). "City Streets," with paintings by Anderson, Birmelin, Clutz, Matthiasdottir, Moore, Thiebaud; thru 5/21.

East Village

CAPP—223 E. 10th (982-4444). Abstract paintings and sculpture by Abramson, Bendet, Donato, Held, Webb; thru 5/4.

9TH PRECINCT—309 E. 5th (982-7933). Paintings, sculpture, and photography by gallery artists; thru 5/9.

PARKER/SMALLEY—322 E. 11th (228-7023). Paintings on paper by Amos, Doo, Gesualdi, Iberti, Loe, Malott, Wynee; thru 5/4.

SoHo and TriBeCa

BRYERS—111 Greene (925-8058). An exhibition in homage to Nicolas A. Moufarrege, with works by Baechler, Basquiat, Christo, Clemente, Condo, Haring, others; thru 5/10.

DAVIS—568 Broadway (219-1444). Inaugural exhibition, with works by Belag, Feinberg, Gitlin, Lee, Lieberman, Parcher, Wilson; thru 5/15.

DRAWING CENTER—137 Greene (982-5266). "The Northern Landscape: Flemish, Dutch and British Drawings From the Courtauld Collections"; thru 7/26.

Other

BRONX RIVER—1087 E. Tremont, Bronx (589-5819). Works by eleven artists who have recently moved to the Bronx; thru 5/3.

F.I.T.—227 W. 27th (760-7970). "Luminous Visions," with works by Augusta, Chryssa, Marcheschi, Nauman, Sonnier, others; thru 5/9.

NEW YORK STUDIO SCHOOL—8 W. 8th (673-6466). "Drawing With Respect to Painting II," with paintings and drawings by Goodwin, Marden, Murray; thru 5/9.

P.S. 1—46-01 21st St., L.I.C. (718-784-2084). "Images of the Unknown: An Aesthetic Exploration of Making and Seeing Art,"with works by Byars, Chand, Colette, Horn, McCoy, Parker, Pereire, Pisani, Saret; thru 6/15.

PHOTOGRAPHY

BILL BRANDT—Vintage photographs, thru 6/7. Burden, 20 E. 23rd (505-5555).

BENNO FRIEDMAN/MARGARETTA K. MITCHELL—Recent large-scale mixed-media works/A portfolio of 12 photogravures of dance in the tradition of Isadora Duncan. Thru 5/22. Pfeifer, 568 Broadway (226-2251).

ART

HIROSHI HAMAYA—Documentary photographs and landscapes, thru 6/7. ICP Midtown, 77 W. 45th (536-6443) Mon.–Fri. 11–6, Sat. 12–5. $1.

JEAN KALINA—Photographs of Kathy Acker's "Birth of the Poet," thru 5/3. Castelli, 420 W. Broadway (431-6279).

KENKELEBA HOUSE—214-16 E. 2nd (254-5269). Contemporary Afro-American photography from Chicago and New York, by Abernathy, Cowans, Ferrill, Gray, Muhammad, Taylor, others; thru 5/18.

PATRICIA LAMBERT—Still lifes of machinery, thru 5/14. Ledel, 168 Mercer (966-7659).

LARTIGUE—Photographs from 1904 to 1980, thru 5/10. Staley-Wise, 177 Prince (777-1590).

MARY MHOON—Black and white photographs of landscapes made with a Diane camera, thru 5/11. Christminster, 336 E. 5th (475-8369).

PABLO PICASSO/BILL BRANDT—Photographs of and by Picasso/Twenty of his most famous photographs of nudes, 5/2–8/4. Pace/MacGill, 11 E. 57th (759-7999).

W. EUGENE SMITH—A retrospective of master prints by this photojournalist, thru 5/4. ICP, 1130 Fifth (860-1777) Tues. 12–8, Wed.–Fri. 12–5, Sat.–Sun. 11–6. $2.50.

HARVEY STEIN—Photographs of artists, thru 5/10. Neikrug, 224 E. 68th (288-7741).

SARAH WELLS—Cyanotype prints that have memory, time, and tricks of the mind as subjects, thru 5/31. Photographics Unlimited, 43 W. 22nd (620-9607).

GARRY WINOGRAND—Photographs in the Seagram collection, from the famous Marilyn Monroe image taken in 1955, to a 1981 portrait of John Huston, plus works from two projects, "The Animals," and "Stock Photographs: Fort Worth Fat Stock Show and Rodeo," thru 6/26. Seagram Building, 375 Park (572-7379).

PERFORMANCE

BACA DOWNTOWN—111 Willoughby (718-596-2222). 5/3 at 8: Tom Cayler in "Smote With Emerods," and Dulcinea Langfelder in "Vicious Circle or the Story of the Little Girl Who Couldn't Stop Running." $7.

DANCE THEATER WORKSHOP—219 W. 19th (924-0077). 5/1–3 at 8, 5/4 at 3: Jo Harvey Allen's "As It is in Texas." $7.

DANSPACE—St. Mark's Church, 10th St. and Second Ave.(674-8112). 5/3–4 at 8:30: Chazz Dean and James Siena in "Case." $6.

LA MAMA ANNEX—74A E. 4th (475-7710). 5/1–25, Wed.– Sun., at 7:30: Ping Chong's "Kindness." Wed.–Thurs. $12, Fri.–Sun. $15.

LIMBO—647 E. 9th (228-3000). Thurs.–Sun., thru 5/11 (no show Thurs. 5/1) at 8: Rhodessa Jones and Idris Ackamoor in "The Legend of Lily Overstreet." $10.

OHIO THEATER—66 Wooster (226-7321). 4/29–5/24 at 8 and 9:30: Armand Saiia and Katy Bolger's "Living Cave Paintings." $12.

P.S. 122—150 First Ave. (477-5288). 5/2–4 at 8: John Kelly in "Born With the Moon in Cancer." At 10: David Cale in "The Redthroats." At 12 a.m.: Iris Rose in "The End of the World." 5/2 at 10:30: Jim Neu's "Duet for Spies." 5/3 at 10:30: Beth Lapidus in "Beth of Both Worlds." $6.

MUSEUMS

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (873-1300). 10–5:45; Wed., Fri.–Sat. 10–9. Contribution $3; children $1.50. (Free Fri.–Sat. 5–9). Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . New Margaret Mead Hall of Pacific Peoples . . . "Brazilian Princess," The World's Largest Cut Gem . . . Carl Ethan Akeley, 1864–1926: Renaissance Man . . . Gypsies: Photographs by Jan Yoors, 1930s – 1970s; thru 7/27.

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tues.–Sat. 11–6, Sun. 12–5. Closed Mon. $2, students and seniors $1. The Rockefeller Collection of Asian Art; over 250 objects representing major art traditions from Afghanistan to Japan.

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.–Thurs. 10–4:30, Sun. 11–4:30. $1.50, students and seniors $1 . . . The Bronx: A Celebration; thru '86 . . . Through a Master Printer: Robert Blackburn and the Printmaking Workshop; thru 5/5 . . . Building a Borough: Architecture and Planning in the Bronx, 1890–1940; 5/2–9/1.

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000). Mon., Wed.–Fri. 10–5, Sat. 11–6, Sun. 1–6. $2 suggested donation; students $1. The Emily Winthrop Miles Collection of Wedgwood . . . Celebration of Newly Installed Period Rooms . . . The Hillman Foundation Collection of Modern French Painting; thru 1/5/87 . . . Contemporary American Ceramics; thru 5/20 . . . Impressionist Prints; thru 5/5 . . . From Courbet to Cezanne: A New 19th Century/Preview of the Musee d'Orsay, Paris; thru 5/5 . . . Curator's Choice: The Arts of Central Africa; thru 6/30 . . . Contemplating the American Watercolor; thru 5/26 . . . Michelle Stuart—Paradisi: A Garden Mural; thru 6/16.

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tues. 10–9, Wed.–Sat. 10–5, Sun. 12–5, $2; seniors and students $1, free Tues. after 5 . . . Toys from the Nuremberg Spielzeugmuseum; thru 5/11 . . . Playing Cards; thru 5/25 . . . La Nijinska: A Dancer's Legacy; thru 7/13 . . . Bon Voyage! Designs for Travel; 4/29–7/13.

FRAUNCES TAVERN MUSEUM—54 Pearl St. at Broad St. (425-1778). Mon.–Fri. 10–4. Free. The Healing Arts in Early America; thru 6/20.

FRICK COLLECTION—1 E. 70th St. (288-0700). Tues.–Sat. 10–6; $1, students and seniors 50¢. Sun. 1–6; $2. Children under 10 not admitted . . . J.-A.-D. Ingres: Fifty Life Drawings from the Musee Ingres at Montauban; 5/6–6/15.

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St (360-3500). Tues. 11–8, Wed.–Sun. 11–5. $3, students and seniors $1.75. (Free Tues. 5–8) . . . Charles Seliger; thru 5/18 . . By the Muse Inspired; thru Nov . . . Enzo Cucchi; 5/6–7/6.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11–6, Mon., Wed., Thurs. noon–5, Tues. to 8 (free 5–8). Closed Fri.–Sat., major Jewish holidays. $3, seniors and students $1.75 . . . Israel in Antiquity: From David to Herod . . . Coins Reveal . . .The Holocaust by George Segal . . . SNEH by Buky Schwartz; thru June . . . The Jews of Kaifeng: Chinese Jews on the Banks of the Yellow River; thru 6/15 . . . Art and Exaltation: Treasures of the Jewish Museum; thru 8/87 . . . Justice in Jerusalem Revisited: The Eichmann Trial 25 Years Later; thru 5/11.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd (879-5500). Tues. 9:30–8:45, Wed.–Sun. 9:30–5:15. Suggested contribution $4:50; children and seniors $2.25 . . . Greek and Roman Treasury . . . Roman Portraits and Reliefs From the First Century B.C. Through the Third Century A.D. . . . New Galleries for Ancient Near Eastern Art . . . Renaissance Revival Sitting Room, Meriden, Conn. (1868–70) . . . Liechtenstein: The Princely Collections; thru 5/1 . . . Costumes of Royal India; thru 8/31 . . . A Picture of Medieval Life; thru 6/29 . . . Francois Boucher (1703–70); thru 5/4 . . . The Bright Side of Battle: Symbol and Ceremony in Islamic Arms and Armor . . . In Pursuit of Abstraction: American Prints 1930–1950; thru 5/4 . . . Advocating Photography: The David Hunter McAlpin Fund; thru 5/4 . . . The Architecture of Richard Morris Hunt; thru 8/15 . . . Gothic and Renaissance Art in Nuremberg; thru 6/22 . . . Rodin: The B. Gerald Cantor Collection; thru 6/15 . . . The Michael C. Rockefeller Wing: Recent Acquisitions; thru 7/13. **The Cloisters,** Fort Tryon Park (923-3700). Tues.–Sun. 9:30-4:45. Medieval Collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.–Sat. 10:30–5, Sun. 1–5. $3 suggested donation. . . Gustav Mahler (1860–1911); Franz Liszt (1811–1886); thru 7/31 . . . Pre-Romanesque Masterpieces of Illumination; thru 7/31 . . . From Merchants to Emperors: British Artists in India, 1757–1930; 5/1–7/31.

MUSEUM OF AMERICAN FOLK ART—125 W. 55th St. (581-2474). Tues. 10:30–8; Wed.–Sun. 10:30–5:30. $2; seniors and students $1; free Tues. eve. Liberties with Liberty; thru 5/18.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Tues. 12–8, Wed.–Sat. 12–5. $3; $2 students; $1.50 children and seniors. Cassettes available for viewing at museum include documentaries, news, dramatic, and comedy shows. Also special screenings daily . . . Bob Hope: A Half Century of Radio and Television; 5/2–6/14.

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11–6, Thurs. till 9. Closed Wed. $5; students $3:50; seniors $2. Richard Serra: Sculpture; thru 5/13 . . . W. Grancel Fitz: Advertising Photographs 1929–1939; thru 6/24.

MUSEUM OF THE AMERICAN INDIAN—Broadway and 155th St. (283-2420). Tues.–Sat. 10–5; Sun. 1–5, $2; seniors and students $1. Art and Artifacts From North and South America, Ancient to Modern . . .I Need No Blanket: Hide Robes from the Great Plains; thru 12/20.

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Tues.–Sat. 10–5; Sun. 1–5. Free. New Toy Gallery . . . Rooms from the Home of John D. Rockefeller Sr. . . . Statue of Liberty Centennial; thru 11/9 . . . The Three-Penny Opera as Seen by Arbit Blatas; thru 10/15 . . . **Theatre Museum in the Minskoff Arcade:** Cast of One: One-Person Shows on the New York Stage; thru Oct.

NASSAU COUNTY MUSEUM OF FINE ART—1 Museum Drive, Roslyn, L.I. (516-484-9337). Tues.–Fri. 10–4:30; Sat., Sun. 1–5. Closed Mon. Free. Alice Neel: Paintings and Drawings; thru 5/18.

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12–8, Wed.–Sun. 12–5. (Free Tues. 5–8). $2:50, seniors and students $2 . . . 161st Annual Juried Exhibition; thru 5/4 . . . The Architect and the British Country House; 5/9–6/29.

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed. 12–8. Thurs.–Sun. 12–6. Closed Mon. and Tues. Suggested admission $2.50; students and seniors $1.50, children free. Women, Men, and Children Working As Artists; thru 6/12 . . . "Sots Art," thru 6/12.

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tues.–Sat. 10–5, Sun. 1–5, $2; children $1. The World of Tiffany: The Neustadt Collection of Tiffany Lamps . . . Firefighting on Parade: 1700–1865 . . . P.T. Barnum: Prince of Humbug, Merchant of Delight; thru 6/15.

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily except Sun. 10–6; some collections to 9 . . . Extraordinary Years; thru 4/30 . . . Designs in Jazz By David Stone Martin; thru 6/14...A Building to Celebrate; thru 5/31. **Lincoln Center,** 111 Amsterdam Ave., at 65th St. The Performing Arts of India; thru 5/17.

QUEENS MUSEUM—New York City Bldg., Flushing Meadow Park (718-592-5555). Tues.–Fri. 10–5; Sat.–Sun. 12–5:30. Contribution suggested. Margaret Rosengren: Paintings and Drawings; thru 5/4 . . . The Richmond Hill Series: Paintings by Irene Buszko; thru 5/18 . . . After Matisse; thru 5/25 . . . "Fish Condos" by Joey Skaggs; thru 5/25.

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.–Fri. 10–5, Sat.–Sun. 1–6. $1:50; children 50¢. Al Loving: Departures; thru 6/12 . . . Howardena Pindell: Odyssey; thru 6/12 . . . The Hale Woodruff Memorial Exhibition: Emerging Artists From the Southwest; thru 6/12.

WHITNEY MUSEUM—Madison Ave. at 75th (570-3676). Tues. 1–8, Wed.–Sat. 11–5, Sun. 12–6. $3, seniors $1.50. (Free Tues. 6–8). 20th-Century American Art: Highlights of the Permanent Collection . . . Calder's Circus . . . Eric Fischl; thru 5/11 . . . Alex Katz Retrospective; thru 6/15 . . . Sacred Images in Secular Art; 5/1–7/13. **Whitney Museum at Philip Morris,** 42nd at Park (878-2550). Yasuo Kuniyoshi (1889–1953); thru 6/19. **Whitney Museum of American Art at Equitable Center,** Seventh Ave., bet. 51st & 52nd Sts., (554-1113). Figure as Subject: The Last Decade; thru 6/4.

AUCTIONS

CHRISTIE'S—502 Park Ave., at 59th St. (546-1000). 4/30 at 10: French and European Furniture. On view from 4/26. 5/6 at 7: Contemporary Art. On view from 5/3..... **East,** 219 E. 67th St. (606-0400). 5/5 at 20: Contemporary Art. On view from 5/1. 5/6 at 10: Fine European and English Porcelain, Pottery,and Wedgwood. On view from 5/2.

DOYLE—175 E. 87th St. (427-2730). Next sale 5/7 at 10: Important 17th and 18th Century English and Continental Furniture and Decorations. On view from 5/3.

PHILLIPS—406 E. 79th St. (570-4830). 5/3 at 1: American Carousel Art from the John and Mable Ringling Museum of Art. On view from 4/26.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 5/3 at 2: Important French Furniture, Decorations, and Carpets. On view from 4/26. 5/5 at 7, 5/6 at 10:15: Contemporary Art. On view from 5/1.

OTHER EVENTS

STREET FESTIVALS, SCHOOL FAIRS, AND CRAFTS SHOWS, most of them annual favorites: The **Park Avenue Festival,** 5/4, on Park Ave. South between 23rd and 32nd Sts., 11–6 (rain date, 5/11): collectibles, ready-to-eat treats, antiques, art, entertainment, and just for the asking, the Rosehill Community people will give us each a flowering plant to take home . . . The **Grace Church School May Fair,** 5/3, 10:30–4:30, on the school grounds and E. 10th St. between Broadway and Fourth Ave.: a tent affair, with toys, a white-elephant booth, general store, foods like tacos and homemade cookies, games, books, Secondhand Rose for vintage collectibles, and a closing raffle with trips and other prizes; admission, $1; children 50 cents . . . Another big street fair, the **SoHo Festival,** 5/3, 11–7 (rain date, 5/4), on Prince St. between W. Broadway and Sixth Ave.: a real bazaar, with street performers, antiques, ethnic foods, pottery, art books, more . . . The **WBAI Spring Crafts Showcase,** 5/2–4, at Ferris Booth Hall, Columbia, 115th St. and Broadway; Fri. 5–9, Sat. noon–8; Sun. noon–6; $4 admission: 125 craftspeople, with ceramics, quilts, jewelry, blown-glass, leather, musical instruments; foods to buy, along with posters and other graphics . . . The **Birch Wathen School's Western Rodeo Spring Fair,** 5/1, beginning at 6, and 5/2, 11–3:30: Thurs. features a cookout dinner with sittings at 6:10, 6:50, and 7:30 ($6): also games, pony rides, a disco, and country-western music. Fri. fun includes rides, games, a rock band, booths with gift items, and a raffle . . . A flea market called **Yankee Peddler Day** takes over Richmondtown Restoration, 441 Clarke Ave., S.I. (718-351-1617), 5/4, 10–5 (rain date 5/18), with over 100 dealers selling antiques and handcrafts; 50 cents admission, children 25 cents . . . **The Columbia Greenhouse Nursery School Street Fair,** 5/3, 11–4 (rain date 5/4, 116th St. between Amsterdam Ave. and Morningside Dr.: a lunar walk, crafts, books, pony-cart rides, interntaional foods, and a rummage sale . . . The American Arts and Crafts Alliance **Mother's Day Crafts Festival,** 5/3, 4, 10, 11, 10–6:30, on Columbus Ave., 77th–81st Sts.: Blown glass, sculptures, toys, quilts, fantasy clothing, jewelry, painted silks, and much more (rain dates, 5/17, 18) . . . The **Calhoun School Spring Fair,** 5/3, 11–5, 81st St. between West End Ave. and Riverside Dr.: for kids, a crawl-through maze, castle walk, comic-book ring-toss, face-painting; also clothing, designer items, ethnic foods, books, housewares, toys, enterainers.

THE ROYAL LIPIZZAN STALLIONS, the incredible high-prancing beauties from Vienna's Spanish Riding School, at Radio City Music Hall. They and their expert riders will demonstrate precision dressage and the famous "airs above the ground." 5/2 and 3 at 2:30 and 8; 5/4 at 1 and 5; $15, $17.50 (757-3100).

GARDEN VARIETY—And won't these put us in a spring mood! The **Gramercy Park Flower Show,** 4/30 and 5/1, is called "Living With Flowers, a Decorator's Delight" this year. At the landmark National Arts Club, 15 Gramercy Park South, it showcases more than 100 flower arrangements in several categories, all demonstrating special uses for blooms in the home. Among the more appealingly tagged entry classes: "A Pinch of Salt" (miniature), "A Breeze From the Terrace" (rhythm), "Private, Do Not Disturb." Wed. 2–10:30; Thurs. 10 a.m.–10:30 p.m. Refreshments to buy, 2–4. Donation admission . . . The New York City African Violet Society **Spring Show and Plant Sale,** 5/3, 1–6, and 5/4, noon–5, will go *on at the Horticultural Society of New York,* 128 W. 58th St. You can see more than 200 plants from miniatures to specimens 20 inches in diameter. $1 admission . . . **Sakura Matsuri,** or Cherry Blossom Festival, is a weekend celebration at the Brooklyn Botanic Garden, 1000 Washington Ave. (718-622-4433), from 1 on 5/3, from noon on 5/4: music, dance, art, the tea ceremony, haiku, and, 1–4 each day, craft demonstrations like beaded flowers, doll-making, calligraphy, origami. Among the entertainers: Chameleon Theatrix in "Barefoot Kyogen" and other works, at 2:15 both days; excerpts from *The Mikado* and *Madama Butterfly* by Il Piccolo Teatro dell'Opera, at 1:15 Sun.

RINGLING BROS. AND BARNUM & BAILEY CIRCUS—Madison Square Garden, through 6/1. This 116th edition includes acrobats from the People's Republic of China; performers from Morocco and Mexico, Bulgaria and Sweden, France and Poland; clowns and comics and showgirls. Show times just ahead: 4/30, 5/2, 7, 9 at 1:30 and 7:30; 5/1, 8 at 10:30; 5/3, 10 at 10:30, 2:30, 7:30; 5/4, 11 at 1 and 5:30.

MORE SPRING CELEBRATIONS—A sure seasonal sign, other people's homes open to view. The first such happening we've heard about this year, Village Community School's **Spring House Tour,** 5/4, 11–4, will include seven homes from Chelsea to Greenwich Village, from a penthouse loft on Jane St. to a Federal house with a modern interior on Barrow. You'll see gardens and terraces, an underground room and a roof greenhouse. $25 for the self-guided trek (691-5146), or $30 at the school, 272 W. 10th St., on Sun. . . . As we write, it's snowing outside, but 5/3 at Damrosch Park, Lincoln Center, an outdoor **Asian/Pacific American Heritage Festival** is scheduled, noon–7, with arts, crafts, foods, and entertainment from Korea, the Philippines, China, Vietnam, and more, on display. *One event is a performance by a large contingent* of dancers from Barnard and Columbia. (Rain date, 5/4); free . . . 4/28–5/3 are the dates for the **Lighthouse Spring Arts Festival,** at the New York Association for the Blind headquarters, 111 E. 59th St. (355-2200). On exhibit will be visual arts like painting, photography, ceramics, and woodworking, in samples of the work by the program's students, teenagers to those in their 80's, who are blind and visually impaired. Also performance events in martial arts, music, fashion, and dance. Noon–5 each day; on view the same hours, Willa Shalit's three-dimensional lifecasts, "About Faces," which include impressions of Helen Hayes, Paul Newman, Brooke Shields, et al . . . The West Side Y is hosting a **Camp Open House,** 5/3, 1–3, where you and the kids can learn about the summer program in six age and activity categories—how about jujitsu for ages 8–16? At 5 W. 63rd St. . . . Another open house, this one for **pet care, at Bide-a-Wee Home,** 410 E. 38th St., 5/4, noon–2. Drop in for tips from experts, refreshments, some grief counseling—*and maybe make a new friend for life* . . . **Bronx Week** is here again, and 5/4 around noon, there'll be a parade up Grand Concourse to Kingsbridge Rd. On 5/1, Wild Asia re-opens for the season at the Bronx Zoo, with its eight outdoor exhibits you can tour via monorail train. And 5/3 at 2, at I.S. 184, 778 Forest Ave., there's a revue called "Musilyrica," a bilingual musical written by Tato Laviera for the Bronx Concil on the Arts. Free . . . Celebrate the 197th anniversary of **Washington's inauguration.** 4/30 at noon, at Federal Hall, on the site of the country's first Capitol, 26 Wall St., there'll be a re-enactment, and at 1, balladeer Linda Russell will sing a few catchy 18th-century melodies. Free . . . Hofstra University's South Campus in Hempstead, L.I., will be the scene of the annual **Dutch Festival:** an art exhibit, a pops concert, and "dutch treats." Date is 5/4, noon–5. (516-560-6818).

SPECIAL GATHERINGS AND SPECIAL CAUSES—sometimes together—include the 13th annual **United Cerebral Palsy Bike-a-thon,** 5/4, going on in three borough parks: Central Park (enter at Fifth Ave. and 72nd St.), Prospect Park, Brooklyn (P.P.W. and 3rd St.), and Silver Lake Park, S.I. (Victory Blvd.). Riders are sponsored by friends or companies who pledge any amount from 50 cents up per mile cycled, and there are prizes given for anyone with at least $40 pledged—biking wear, a watch or clock radio, up to a 12-speed bike or a color TV. To pre-register and get your kit: 603-9100 . . . A **PEN "Silenced Voices"** evening 4/30 at 8, at 568 Broadway at Prince St., will spotlight writers Arthur Miller, Charles Lynch, Vera Saeedpour, Mary Gordon, and Robert Montgomery, who will read from the works of Turkish writers, including poet Nazim Hikmet, who are in prison or censored. It's a free event, and a reception follows (334-1660) . . . A **wine-tasting to benefit the New York Chapter of the Multiple Sclerosis Society,** will take over a part of Grand Central Terminal—the Cafe and the north balcony—on 5/4, 3–7. More than 100 premium vintage wines from area suppliers can be sampled, and there'll be cheese and hors d'oeuvre, too, and music to sip by. $30 admission. No tickets at door (phone 921-9199, or Ticketron, or Teletron . . . A **Square Dance for Amnesty International,** 5/3 at 8, will lend a country air to the Synod House of the Cathedral of St. John the Divine, 110th St. and Amsterdam Ave. $6, *children free, with proceeds to prisoner-relief funds* . . . **Writer Nights,** a series of three evenings of readings of their own short stories by both established and "emerging" writers, begins 4/28 with Grace Paley, Bob Shacochis, Max Phillips, Charline Spektor. Time is 8 p.m., at the Second Stage Theater, Broadway at 76th St. (475-5707). Other dates: 5/5 (Jamaica Kincaid, Susan Sontag, Ian Frazier, Michael Lally) and 5/12 (Robert Stone, Gordon Lish, Mona Simpson, James Wilcox). $7 . . . Two parties with an international flavor: An **evening of ceili dancing** hosted by the Irish Arts Center, 5/3 at 7:30, at the Academy of Mt. St. Ursula, the Bronx; soda bread, instruction for beginners, and plenty of merry music on fiddle, pipes, and flute (757-3318). And **El Baile del Traje Blanco,** the "dance of the white dress," at the Synod House, Cathedral of St. John the Divine, Amsterdam Ave. and 110th St., hosted by the Caribbean Cultural Center (307-7420), 5/4, 4–11 p.m.; several kinds of Caribbean music by four bands, and other entertainers, with food and drinks to buy. $10, *children and seniors* $4 . . . ***BookMeet for Literacy* Volunteers**—12 writers gather for an autographing and chat session, 5/4, 6–8, at B. Dalton Booksellers, Fifth Ave. and 53rd St. $25 admission, and you'll meet Kate Simon, George V. Higgins, Francine Prose, Jane Meara, and others . . . Two benefits for neighborhood cultural projects: **The Chelsea Arts Project,** saluted by Glenn Lund Dance, 4/30 at the Limelight, 7 p.m. till closing time. $15 or $35, with food, drinks, dancing, entertainment in varying degrees accordingly (929-5733). And **"Waitin' in the Wings,"** 5/4 at 8, takes place at the Triplex, 199 Chambers St., and is a benefit for that Manhattan Community College entertainment center. This is understudies' night, with Broadway stars presenting the young performers in showstopping numbers from top musicals. Debbie Allen, Sandy Duncan, Geraldine Fitzgerald, Colleen Dewhurst, others. $30–$200 (618-1980).

TOURS

MUNICIPAL ART SOCIETY TOURS—**"Architects at Work,"** tours of architects' offices. 4/29 at 1: Kohn Pedersen Fox Associates. $8 . . . **Grand Central Terminal.** Wed. at 12:30; meet at the Chemical Bank on the main concourse, under the Kodak sign. Free (935-3960).

ASTOR PLACE—Tour with the Museum of the City of New York (534-1672). 5/4 at 1:30, meet at St. Mark's in the Bowery Church, Second Ave. at 10th St. Walk includes Old Merchant's House, Cooper Union, Grace Church. $10.

HISTORIC BROOKLYN HEIGHTS—Walk with Pace U.'s Joe Hores (488-1664). 5/4 at 2, meet on Pace's front steps, adjacent to Park Row, across from City Hall, for a walk across Brooklyn Bridge. $4.

GREENWICH VILLAGE—A Historywalk with Joyce Gold (242-5762). 5/4 at noon, meet at Washington Square Park under the arch. $8.

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OTHER EVENTS

LITERARY LANDSCAPES OF EDITH WHARTON—Turn-of-the-century New York, with L.I.U.'s Edith Wharton Society. 5/4 at 1, meet at Washington Square arch; $5 (rain date 5/18—(718-403-1050).

NEW YORK WALK-ABOUT—5/4 at 11 a.m. and 2 p.m., Murray Hill, "Remnants of a Golden Age"; meet on N.W. corner of E. 34th St. and Madison Ave. $5 (582-2015 weekdays, 914-834-5388 weekends).

TOURS WITH THE 92ND STREET Y (427-6000, ext 179). Phone or write for schedule of out-of-town trips and activity tours. Must pre-register for all. These, 5/4: Hoboken, N.J.; 11–4; $10. Historic Flatbush; 11 a.m.; $8. Birding on Jamaica Bay; $8. The East and West Villages; 1–4; $10.

SPRING BEAUTY AT QUEENS COUNTY FARM MUSEUM—5/4, 2–4, on the nature trails. 73-50 Little Neck Pkwy., Floral Park (718-468-4355). $3.

HOFSTRA U. TOURS—5/3 at 2, the East Village art world; $16. 5/3 at 1:30, midtown skyscrapers; $17 (516-560-5993).

BROOKLYN HISTORICAL SOCIETY (718-624-0890). 5/4 at 1, walk around the "crossroads of Brooklyn," intersection of Atlantic and Flatbush Aves. Meet at Williamsburgh Savings Bank, Hanson and Ashland Pl. $5.

NATIONAL AUDUBON SOCIETY—Walks at Jones Beach State Park: 5/3, 10–noon, an ecology walk. 5/3 at 1, nature photography. Meet at the interpretive building, parking field west end II; $3, under 12 $2 (516-277-4289).

BRIGHTON BEACH K'NISH K'NOSH—A "gourmet bicycle tour" with the Hungry Pedalers (771 West End Ave., Apt. 12-J, N. Y., N. Y. 10025). 5/4 (rain date, 5/11). Food is always extra. Meet at 8:45 a.m., at the Maine Monument, N.E. corner of Columbus Circle (C.P.W. and 59th St.). Return about 5 p.m. $12, or $22 for two day of tour; in advance, $9 and $17 (595-5542 or 222-2243).

BROOKLYN BIRD CLUB—5/3, look for returning winter finches and evening grosbeaks, in Prospect Park. Meet at 8 a.m., Grand Army Plaza entrance to the park. All day is Bird Day, with expert birdwatchers on hand, an information booth at Picnic House 10–3, and more. Free (718-788-4677).

SPORTS

TENNIS (West Side Tennis Club, Forest Hills; 718-268-2300)—5/3–5/11: Shearson Lehman Brothers Tournament of Champions (one of only four men's circuit championship events on the international calender, with champions Boris Becker, Jimmy Arias, and players from 19 countries). $10–$25.

BASEBALL—Yankees (Yankee Stadium, the Bronx; 293-6000): 4/30 and 5/1 at 7:30 vs. Minnesota; 5/2 at 7:30 vs. Texas; 5/3 and 4 at 1:30 vs. Texas. $3–$9.75... **Mets** (Shea Stadium, Flushing; 718-507-8499): 5/6 at 7:35 vs. Houston. $4–$9.50.

GYMNASTICS (Nassau Coliseum, Uniondale; 516-794-9300)—5/4 at 2, USA/USSR Gymnastics Friendship Tour. $8, $14, and $20, and group discounts available.

BOXING—(Madison Square Garden; 564-4400): 5/1 at 7:30, Louie Espinoza vs. Carmelo Negron and Pedro Vilella vs. Floyd Peavy. $10, $15.

HORSE RACING—The thoroughbreds are at Aqueduct for the winter-spring meeting, through 5/8 (718-641-4700). Daily except Tue.; post time, 12:30. $2, $3.50. Featured races: 5/3, Fort Marcy Handicap; 5/4, Vagrancy Handicap; 5/6, Kingston.

CHILDREN

THE FAMOUS PEOPLE PLAYERS presented by Brooklyn Center for the Performing Arts at Brooklyn College (Flatbush and Nostrand Aves., Brooklyn; 718-434-1900). 5/3 at 1: Using life-size puppets the 13-member troupe creates magical scenes, drawing on diverse sources such as folklore, childhood fairy tales, and popular celebrities. $3.50.

RUMPELSTILTSKIN at the Triplex (Borough of Manhattan Community College, 199 Chambers St.; 618-1980). 5/3 at 1: Enjoy a new version of this fairy tale performed by Maxmillion Productions. $4.

THE STORYTELLER'S THEATRE OF THE MIND by Revelations Young People's Theatre (277 Park Ave. So., at 21st St.; 475-1216). 5/3 at 2: Enjoy Bible stories and humorous presentations by Lisa Lipkin. $3.75.

COLDEN CENTER (Queens College, Flushing; 718-544-2996). 5/2 at 11 and 1: "Edward Villella & Dancers," a young people's version of the adult presentation by one of America's most celebrated dancers. Free.

THE CATCHER'S MITT presented by Dr. Glory's Children's Theatre at Symphony Space (Broadway at 95th St.; 864-5400). 5/4 at 3: The company performs this musical with a cast of youngsters and senior citizens. $5.

PLAYGROUND CARNIVAL at 92nd Street Y (1395 Lexington Ave.; 427-6000, ext. 134). 5/4 from 2 to 4:30: Features an indoor playground, game booths, supervised art and tumbling activities, food, and face painting. Children, $1; adults, free.

FRAUNCES TAVERN MUSEUM (54 Pearl St.; 425-1778) presents "A Traveling Circus" 5/4 at 2. This 18th-century circus includes clowns, stilt dancing, juggling, mime, magic, and slapstick for children of all ages. $2.

THE BIG APPLE CIRCUS (Miller Field, New Dorp Ln., south of Hylan Blvd., S.I.; 212-860-7320). Ringmaster Paul Binder re-creates the intimacy and artistry of 19th-century circuses, with clowns, trapeze acts, elephants, and tumblers. 5/1, 5/2, 5/5, and 5/6 at 11 and 7:30; 5/3 at 2 and 7:30; 5/4 at 12:30 and 4. Adults, $8–$12; children, $6–$10.

PUFF THE MAGIC DRAGON blows smoke at the Brownstone School (128 W. 80th St.; 316-6812). Presented by the Papageno Puppet Theatre. Sat. and Sun. at 1 and 2, through 6/8. $3.50.

PUPPETWORKS (Old First Church, Seventh Ave. and Carroll St., Park Slope; 718-834-1828) presents "Rumpelstiltskin" Sun. at 2, through 5/18. $3.50.

THE ALICE IN WONDERLAND GAME will be played by On Stage Productions at Hartley House Theatre (413 W. 46th St.; 666-1716). Music by Gerald Jay Markoe, additional lyrics by Markoe and Michael Colby, direction by Dinah Gravel. 5/3 at 1 and 3:30. Adults, $5; children, students, and seniors, $4.

MICHAEL TAUBENSLAG PRODUCTIONS (Jan Hus Playhouse, 351 E. 74th St.; 772-9180)—Sun. at 1:30: "The Funzapoppin' Magic Show." $3.95.

PUPPET PLAYHOUSE (Murphy Center at Asphalt Green, 555 E. 90th St.; 879-3316)—5/2 and 3 at 11 and 1: "The New and Zany Adventures of Captain Dan & Conrad," by Dan Ritchard. $3.

STORY HOUR at Eeyore's, 11 a.m. at the Broadway store (at 81st St.; 362-0634) and 12:30 at the Madison Ave. store (at 81st St.; 988-3404), every Sun. Free... At 12:30 on 5/4: A special visit by famous author-illustrator Eric Carle (at Madison Ave. store). Free.

THE LITTLE PEOPLE'S THEATER COMPANY (39 Grove St.; 765-9540) presents "Cinderella" at 1:30 and "Red Riding Hood" at 3, Sat. and Sun., through 6/21. $4.

LONG-RUNNERS—Please refer to last week's issue for on-going shows.

CITY OF NEW YORK PARKS AND RECREATION at **Belvedere Castle** (Central Park Learning Center, 79th St., south of the Great Lawn; 772-0210)—5/3 at 11 and 1: "Spring Sings"—Make a puppet, sing and dance with Mary Ann Hall (reserve). 5/4 at 2, 3: "Folk and Irish Music"—Clap your hands and stomp your feet to the playing of the Ashcreek Band... At the **Marionette Theatre** (988-9093)—"Aladdin." Tue.-Fri. 10:30 a.m. and 12 noon, Sat. 12 noon and 3 (through 5/31). $2... At **Heckscher Puppet House** (north of Seventh Ave. and Central Park South, Central Park; 397-3089)—"The Emperor and the Nightingale," about a king, a housemaid, and a songbird. Mon.–Fri 10:30 a.m. and 12 noon. $1.50.

CHILDREN'S MUSEUM OF MANHATTAN (Manhattan Laboratory Museum, 314 W. 54th St.; 765-5904)—5/3 and 4 at 1:30 and 3:00: "Mancala"—Learn to play a board game made popular in Africa and create your own mancala board to take home. 5/3 and 4 at 2 and 3:30: Jumoke Ogunkeyede will entertain children ages 5 and older with West African games and folk tales (free with museum admission). Hours: Wed.–Sun. 1–5. Adults, $2 (weekends) and $1 (weekdays); children, $3 and $2.

BROOKLYN CHILDREN'S MUSEUM (145 Brooklyn Ave.; 718-735-4400)—"Bugs!" an exhibition on the secret lives of insects, through 5/11... 5/1 at 6:30: "The Beat in Your Feet: Percussion in Dance of Africa, India and Spain!" 5/2 at 3:30: "Visit the Greenhouse." 5/3 at 1: "Journey to Outer Space Film Fest"; at 2: "Live Animals," a sign-language-interpreted nature event. 5/4 at 1:30: The International African American Ballet performs traditional dances of Africa; at 3: Charles Ellis presents his special brand of dance theatre combining mime, dance, and sign language. Hours: Mon., Wed., and Fri. 2–5; Thu. (family night) 2–8; Sat., Sun., and holidays 10–5. Donation.

RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

AMAZONAS—492 Broome St., 966-3371. Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à Baiana. Res. nec. L Mon.–Fri. noon–5. Br Sat.–Sun. noon–5. D Sun.–Thurs. 5–11:30, Fri.–Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC.**

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sliced smoked goose breast with mustard fruits, veal loin steak with avocado and mushrooms, chocolate orange ribbon cake. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ANGELO—146 Mulberry St., 966-1277. Casual. Italian. Spcls: angel hair alla sasi, boneless chicken scarpariello, cannelloni amalfitani. Open Tues.–Thurs. noon–11:30, Fri. to 12:30, Sat. to 1, Sun. to 11:30. Closed Mon. **(M)** **AE, DC, MC, V.**

THE BEACH HOUSE—399 Greenwich St., at Beach St., 226-7800. Casual. Mexican. Spcls: fresh crabmeat enchiladas, chile relleno, shrimp in garlic sauce. L Tues.-Sat. noon–4. D Tues.–Thurs. & Sun. 4–midnight, Fri. & Sat. til 1 a.m. Closed Mon. **(I)** **AE, CB, DC, MC, V.**

EL CORTIJO—128 W. Houston St., 674-4080. Casual. Spanish. Spcls: paella, zarzuela, veal extremena. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. & Sun. noon–midnight. **(M)** **AE, DC, MC, V.**

FLUTIE'S PIER 17 OYSTER BAR & RESTAURANT— 89 South St., 693-0777. Casual. American. Spcls: steak, lobster, grilled swordfish. Res. sug. L Mon.–Fri. 11:30–5. Br Sat.–Sun. 11:30–3. D daily 5–11. Private parties for 10–400. **(M)** **AE, CB, DC, MC, V.**

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, baked chicken a la Washington. B Mon.–Fri. 7:30–10. L Mon.–Fri. 11:30–4. D Mon.–Fri. 5–9:30. Closed Sat.-Sun. **(M)** **AE, CB, DC, MC, V.**

GIOVANNI'S ATRIUM—100 Washington St., at Rector St., 344-3777. Dress opt. Roman/Italian. Spcls: cannelloni, beef & veal alla borgia. Res. sug. L & D Mon.–Fri. 11:30–9. Pre-theater D. Live ent. 5:30–10:30. Banquets for 15–150. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American/classic. Spcls: scallop ravioli with leek & fennel in tomato butter sauce, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provencal. Res. sug. D Mon.–Thurs. 6–midnight, Fri.–Sat. to 1 a.m. Br Sun. 11:30–8:30. Ent. Parking avail. **(M)** **AE, CB, DC, MC, V.**

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.–Fri. 6:30–10:30, Sat.–Sun. from 7:30. L Mon.–Fri. 11:30–3:30, Sat. noon–3:30. Br Sun. 11–3. D Sun.–Thurs. 5–11:30, Fri.–Sat. 6–10:30. **(M)** **AE, CB, DC, MC, V.**

I TRE MERLI—463 W. Broadway, bet. Houston & Prince Sts., 254-8699. Casual. Italian. Spcls: cima alla Genovese, pansooti alle Noci, trenette al pesto, vitello all' uccelletto. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4:30. D Mon.–Wed. 6–midnight, Thurs.–Sat. to 12:30, Sun. to 11:30. S Thurs.–Sat. to 2 a.m. **(M)** **AE, DC, MC, V.**

LOTUS BLOSSOM—319 Greenwich St., bet. Reade & Duane Sts., 219-0005. Casual. Cantonese/Szechuan. Spcls: orange beef, Cantonese lobster, crispy milk crepes. Res. sug. L Mon.–Fri. 11:30–3. D daily 3–11. Private parties for 150. **(I)** **AE, CB, DC.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate souffle with burnt almond sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5–10. Barroom: 11:30 a.m.–1 a.m. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

NEW DEAL—152 Spring St., 431-3663. Casual. California/French. Spcls: veal with morels, sole with ginger & lobster, blackened rib eye steak. Res. sug. L Tues.–Fri. 11–4. Br Sat.–Sun. 11–4. D daily 5–11. Private parties for 100. Ent. Wed–Sat. **(M)** **AE, CB, DC, MC, V.**

OMEN—113 Thompson St., 925-8923. Casual. Provincial Japanese. Spcls: seafood, sashimi, tempure, suppon-softshell-turtle, pasta of the house. Res. nec. D Tues.–Sun. 5:30–11:30. Br Sat.–Sun. 11:30–4:30. Closed Mon. **(M)** **AE.**

PATISSERIE LANCIANI—177 Prince St., 477-2788. Casual. Continental. Spcls: saucisson l'ail en brioche, scrambled eggs with salmon roe, French/Viennese pastries & cakes. B daily 8–2. L & D daily noon–10 p.m. Br Sat.–Sun. noon–9 p.m.**(I-M)** **AE.**

PATRISSY—98 Kenmare St., at Mulberry St., 226-2888. Casual. Italian. Spcls: spedino alla Romano, linguini with lobster sauce, scaloppine alla collina. Res. sug. L Mon.–Fri. noon–3. D daily 5–11 p.m. Private parties for 25. **(M)** **AE, CB, DC, MC, V.**

RAOUL'S—180 Prince St., bet. Sullivan and Thompson Sts., 966-3518. Dress opt. French. Spcls: steak au poivre, escargots Polignac, rognons de veau à la moutarde. Res. nec. D only Mon.–Fri. 6:30–11:30, Sat.–Sun to midnight. **(M-E)** **AE, MC.**

S.O.B.'S—204 Varick St., at Houston St., 243-4940. Casual. Bahian/Brazilian. Spcls: feijoada, smoked beef with pumpkin seasoned with garlic & peppers, shrimp chuchu, mariscada. Res. nec. D only Tues.–Sat. 7–midnight. Ent. Closed Sun. & Mon. **(M)** **AE, CB, DC, MC, V.**

SOUEN—210 Sixth Ave., at Prince St., 807-7421. Casual. Japanese style macrobiotic. Spcls: fish, tempura, Seitan, brown rice, tofu pie. Open Mon.–Sat. noon–11 p.m., Sun to 10. Also **2444 Broadway, bet. 90th–91st Sts.,** 787-1110. **(I)** **AE.**

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.–Thurs. 11:30 a.m.–midnight., Fri. to 1, Sat. 1–1, Sun. 1–11. Private room for banquets. Valet parking for D. Ent. **(M)** **AE, CB, DC, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St., 431-3993. Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat & vegetarian chili, frozen margaritas. Res. sug. Open Sun.–Wed. 11:30 a.m.–11 p.m., Thurs.–Sat. to midnight. Br Sat.–Sun. 11:30–4:30. **(I)** **AE, MC, V.**

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American/international. Membership club at L (nonmember surcharge). D Mon.–Sat. 5–10. Table d'hôte. Buffet Sat. noon–3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. **(E). Hors d'Oeuvrerie & City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** **AE, CB, DC, MC, V.**

YANKEE CLIPPER—170 John St., bet. South & Front Sts., 344-5959. Casual. American/Continental. Spcls: grilled swordfish, pompano, rack of lamb, English mixed-grill. Res. sug. L Sun.–Fri. noon–4. D Sun.–Thurs. 4–10, Fri.–Sat. to 11. Private parties 25–150. **(M)** **AE, CB, DC, MC, V.**

Greenwich Village

ANGELICA—82 Seventh Ave. S., at Bleecker St., 620-9622. Casual. Italian. Spcls: menu changes daily. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. one seating at 7. Closed Sun. **(M-E)** **No credit cards.**

BIANCHI & MARGHERITA—186 W. 4th St., 242-2756. Dress opt. Northern Italian. Spcls: combination of chicken in champagne sauce, fettuccine primavera, insalata di mare. Res. sug. D daily 5–1. Complete D. Ent. by opera and popular singers. **(M)** **AE, CB, DC, MC, V.**

CAFE ESPANOL—172 Bleecker St., 505-0657/475-9230. Casual. Spanish/Mexican. Spcls: mariscadas with egg sauce, shrimp special, paella, lobster. Res. sug. L daily noon–4. D Mon.–Thurs. 4–midnight, Fri.–Sun. to 1 a.m. Free parking. **(I)** **AE, DC, MC, V.**

CAFE JUPITER—228 W. 10th St., bet. Bleecker & Hudson Sts., 924-9292. Casual. Nouvelle American. Spcls: seared lamb filet with green cabbage & goat cheese, roast loin of lamb stuffed with spinach, roasted twin breasts of L.I. duck with apples & port. res. sug. Br Sun. 11:30–7:30. D Tues.–Sun. 6–midnight. Private parties for 60. Ent. Sun. Closed Mon. **(M)** **AE, MC, V.**

CALIENTE CAB CO.—61 Seventh Ave. South, at Bleecker St., 243-8517. Casual. Mexican. Spcls: frozen Margaritas, Mexican stand-off, camarones à la diabla, chimichangas. Br & L daily noon–5. D daily 5–3 a.m. **(I)** **MC, V.**

CORNELIA STREET CAFE—29 Cornelia St., 989-9319. Casual. French country. Spcls: homemade country pate, roast double breast of chicken with fresh herbs, baked fillet of sole with orange zest & lemon, fresh pasta with broccoli and chevre. Res. sug. B Mon.–Fri. 9–11. Br Sat.–Sun. 9–5. L Mon.–Fri. noon–6. D daily 6–1 a.m. Private parties for 30–45. Ent. **(I-M)** **AE, MC, V.**

DA SILVANO—260 Sixth Ave., 982-0090. Casual. Florentine. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–11. **(M)** **AE.**

DURANGO—105 E. 9th St., 674-6030. Casual. Mexican/California style. Spcls: snapper Acapulco, rellenos del mar, bisteck picado. Res. sug. L daily noon–4. D Sun.–Thurs. 4–11:30, Fri.–Sat. to midnight. **(I–M)** **AE, CB, DC.**

EL CHARRO—4 Charles St., bet. 10th & 11th Sts., 242-9547. Casual. Spanish/Mexican. Spcls: fresh fish, veal chop, chili rellenos, enchiladas and chicken mole. Res. sug. Open Mon.–Thurs. 11:30 a.m.–midnight, Fri.–Sat. to 1 a.m., Sun. 1–midnight. **(M)** **AE, CB, DC, MC, V.**

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30–3. D Sun.–Thurs. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, MC, V.**

EL FARO—823 Greenwich St., 929-8210. Casual. Spanish. Spcls: chicken villarroy, mariscada egg sauce, extrena. No res. L Mon.–Fri. 11–3. D Mon.–Thurs. 3–midnight, Fri. to 1 a.m., Sat. noon–1 a.m., Sun. 1–midnight. **(M)** **AE, MC, V.**

GARVIN'S—19 Waverly Pl., 473-5261. Casual. American/Continental. Spcls: baby Coho salmon, rack of lamb, boneless roast duckling Valencia. Res. sug. L Mon.–Fri. 11:30–3:30. D Sun.–Tues. 5–11, Wed.–Thurs. to 11:30, Fri.–Sat. to midnight. Br Sat.–Sun. 11–4. Pre-theater D 5–7. **(M)** **AE, CB, DC, MC, V.**

GOTHAM BAR & GRILL—12 E. 12th St., 620-4020. Casual. American. Spcls: roast quail salad with marinated mushrooms, red potatoes & sherry vinegar-walnut oil dressing, grilled tuna with confit tomato & lemon basil pasta, warm raspberry gratin with Grand Marnier butter. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thurs. 6–11, Fri. to 11:30, Sat. 5:30–11:30, Sun. 5–10. **(M)** **AE, CB, DC, MC, V.**

GUADALAJARA—49 Carmine St., 807-7472. Casual. Mexican/Spanish. Spcls: chicken Acapulco, mariscadas in green sauce, paella Valenciana. Res. sug. Open daily 11:30 a.m.–11:30 p.m. Private parties for 30. **(I)** **AE, DC, MC, V.**

IL MULINO—84 W. 3rd St., 673-3783. Jacket required. Northern Italian. Spcls: lobster Mulino, veal chop with sage, salmon with porcini mushrooms and balsamic vinegar, beef Romana. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Closed Sun. **(E)** **AE.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M)** **AE, CB, DC, MC, V.**

KATHERINE AGAIN—183 W. 10th St., 924-6288. Casual. American/French. Spcls: filo wrapped escargots, Cajun fettuccine, chicken with Armagnac & white truffles, veal medallions with artichoke hearts & smoked oysters. Res. sug. D Sun., Tues.–Thurs. 7–midnight, Fri.–Sat. to 1 a.m. Bar from 5 p.m. Ent. nightly. Private parties 20–75. Closed Mon. **(M)** **AE.**

LA GRANDE CORNICHE—180 Christopher St., 206-0727. Dress opt. American/nouvelle. Spcls: sautéed salmon with pistachio butter, scallops en papillote with tomato basil butter sauce, filet mignon with leeks. Res. sug. D daily 6–11:30. S 11:30–2 a.m. Br Sat.–Sun. noon–4. Ent. nightly. **(M)** **AE, DC, MC, V.**

LA TULIPE—104 W. 13th St., 691-8860. Casual. French. Spcls: papillote de red snapper aux légumes fondants, langue Valenciennoise. Res. nec. D only Tues.–Sun. 6:30–10. Closed Mon. **(E)** **AE, CB, DC, MC, V.**

MINETTA TAVERN—113 MacDougal St., at Minetta La., 475-3850. Casual. Italian/American. Spcls: veal alla Borgia, bay scallops Minetta, homemade desserts. Res. sug. Open noon–midnight daily. **(I-M)** **AE, DC, MC, V.**

ONE FIFTH—1 Fifth Ave., at 8th St., 260-3434. Casual. Continental. Spcls: baked crabmeat Creole, pan-fried whole bass with scallions & ginger, grilled sliced sirloin with cracked pepper, olive oil & lemon, fresh & smoked salmon salad. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–4, Sun. 11–4:30. D Sun.–Thurs. 6–11:30, Fri. to 12:30, Sat. 6:30–12:30. Ent. nightly from 9:30. **(M)** **AE, CB, DC, MC, V.**

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.–Sun. noon–3. D Sun.–Thurs. 5–11, Fri.–Sat. to midnight. Guitarist evenings. Also **82 Beaver St.,** 344-5228. L Mon.–Fri. noon–3. D Mon.–Thurs. 3–9, Fri. to 10, Sat. to 11:30. Ent. Fri. & Sat. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thurs. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M)** **AE, DC, V.**

TEXARKANA—64 W.10th St., 254-5800. Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6–midnight. S Tues.–Sat. midnight–3:45 a.m. Private parties. **(M)** **AE, DC.**

TOONS—417 Bleecker St., at Bank St., 924-6420. Casual. Bangkok. Spcls: pla lad prig, frog legs, pla muk pad tua. Res. sug. D Mon.–Thurs. 5–11:30, Fri.–Sat. to midnight, Sun. 4–11. **(I-M)** **AE, MC, V.**

TRATTORIA DA ALFREDO—90 Bank St., at Hudson St., 929-4400. Casual. Northern Italian. Spcls: cacciucco, stronzata of mixed veg. with green sauce. Res. nec. L Mon., Wed.–Sat. noon–2. D Mon., Wed.–Sat. 6–10:15, Sun. 5–9:15. Closed Tues. **(M)** **No credit cards.**

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: Louisiana shrimp, tartelette of escargot, ravioli with sweetbreads, white-chocolate mousse. Res. sug. L Mon.–Fri. 11:45–3:30. Br Sat. noon–4, Sun. from 11. D daily 5:30–11. **(M)** **AE, CB, DC, MC, V.**

UKRAINIAN RESTAURANT—132 Second Ave., at 8th St., 533-6765. Casual. Ukrainian. Spcls: blintzes, pierogis, stuffed cabbage, chalah bread. Open Mon.–Thurs. 11 a.m.–midnight, Fri.–Sun. to 1 a.m. Br Sat.–Sun. 11–5. Private parties for 100. **(I)** **AE, DC, MC, V.**

VILLA MOSCONI—69 MacDougal St., 673-0390, 473-9804. Casual. Italian. Spcls: homemade spinach pasta, zuppa di pesce, costoletta Milanese, pollo Mosconi. Res. sug. Open Mon.–Fri. noon–11, Sat. from 1. Closed Sun. **(I-M)** **AE, DC, V.**

14th–42nd Streets, East Side

BIENVENUE—21 E. 36th St., 684-0215. Casual. French. L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(I-M)** **AE, MC, V.**

CRYSTAL FOUNTAIN—Grand Hyatt Hotel, Park Ave. at 42nd St., (Grand Central), 850-5998. Casual. Continental. Res. sug. Open 6:30 a.m.–midnight daily. Spcl. Br Sun. 10:30–3. Pianist Mon.–Fri. 8 a.m.–2 p.m. **(M)** **AE, CB, DC, MC, V.**

EL PARADOR CAFE—325 E. 34th St., 679-6812. Casual. Mexican. Spcls: chicken Parador, shrimp Malaguena. D only Mon.–Sat. 5–11. Closed Sun. **(I-M)** **AE.**

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 5–10:30, Sat. 4–11. Private parties for 25. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

HSF—578 Second Ave., at 32nd St., 689-6969. Casual. Hong Kong style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30–3. D Sun.–Thurs. 3–11:30, Fri.–Sat. to 12:30. Private parties for 50. **(I-M)** **AE, CB, DC, MC, V.**

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: duck salad, penne alla vodka, wild game in season, fresh Dover sole. Res. nec. Open for L & D Sun.–Fri. noon–midnight, Sat. to 2 a.m. Spcl. pre-theater D. **(M)** **AE, MC, V.**

MADISON TOWERS—22 E. 38th St., 685-3700. Dress opt. American. Spcl: hamburgers. Open daily 6 a.m.–midnight. **(I)** **AE, CB, DC, MC, V.**

MINDY'S—212 E. 42nd St., in the Helmsley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. Br Sun. noon–3. D daily 5–10:30. S 10:30–midnight. Light entrées served between meals. Ent. **(M)** **AE, CB, DC, MC, V.**

NICOLA PAONE—207 E. 34th St., 889-3239. Formal. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon–Fri. noon–1:30. D Mon.–Sat. 5–9:30. Private parties. Closed Sun. **(E)** **AE, CB, DC.**

OLE—434 Second Ave., bet. 24th & 25th Sts., 725-1953. Casual. Spanish. Spcl: mariscada. L Mon.–Fri. 11:30–3. D Sun.–Thurs. 4–11, Fri.–Sat. to midnight. Guitarist Wed.–Sun. Reduced rate parking in bldg. **(I-M)** **AE, MC, V.**

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30–9:30. Closed Sat. & Sun. **(M)** **AE, CB, DC, MC, V.**

PER BACCO!—140 E. 27th St., 532-8699. Jacket required. Northern Italian. Spcls: osso buco Milanese, vitello Valdostano, gnocchi al pesto. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

RITZ CAFE—2 Park Ave., at 32nd St., 684-2122. Casual. Cajun/Creole. Spcls: spring onion crabcake with green tomato relish, red snapper Carolyn, drunken shrimp. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Closed Sun. **(M)** **AE, MC, V.**

ROSSINI'S—108 E. 38th St., 683-0135. Dress opt. Northern Italian. Spcl: hot antipasto. Res. nec. Open Mon.–Fri. 11:30–11:30, Sat. 4–midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** **AE, DC, V.**

SAL ANTHONY'S—55 Irving Place, bet. 17th–18th Sts.,982-9030. Casual. Italian. Spls: fresh fettuccine with porcini mushrooms, chicken with olive oil and garlic, hot and cold antipasta. Res. sug. L Mon–Fri. noon–3. Br. Sat.–Sun. noon–4. D Mon.–Thurs. 3–11, Fri. 3–12:30, Sat. 4–12:30, Sun. 4–10. Private parties 20–100. **(M)** **AE, CB, DC, MC, V.**

SALTA IN BOCCA—179 Madison Ave., bet. 33rd–34th Sts., 684-1757. Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.–Fri. noon–3. D Mon–Thurs. 4–10:30, Fri. to 11, Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

TIEN FU—180 Third Ave., bet. 16th–17th Sts., 505-2000. Casual. Mandarin/Szechuan/Hunan. Spcls: stuffed eggplant, rainbow shrimp, whsi spareribs. Res. sug. L daily 11:30–3. D Sun.–Thurs. 3–11, Fri.–Sat. to midnight. **(I–M)** **AE, DC, MC, V.**

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle/Continental. Spcls: tournedos of veal with wild mushrooms and crème fraîche, Dover sole on leaf spinach, marinated rack of lamb with rosemary and Dijon mustard, thru 5/31, asparagus festival. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–11. Pre-theater D 5:30–7:30. Ent. 5:30–1. **(M)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

CHELSEA TRATTORIA ITALIANA—108 Eighth Ave., 924-7786. Casual. Northern Italian. Spcls: calamaretti, homemade agnolotti, scaloppini alla Leone. Res. sug. L Mon.–Sat. noon–5. D Mon.–Thurs. 5–midnight, Fri.–Sat. to 1 a.m. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

DINO CASINI'S—132 W. 32nd St., 695-7995. Dress opt. Italian/Continental. Spcl: veal Sorrentino. Res. sug. L Mon.–Sat. 11:45–3:30. D Mon.–Sat. 3:30–9. Complete L & D. Closed Sun., except for private parties. **(I)** **AE, CB, DC, MC, V.**

EL QUIJOTE—226 W. 23rd St., in the Chelsea Hotel, 929-1855. Casual. Castilian. Spcl: lobster from tank. Res. sug. Open daily noon–midnight. Inexpensive lobster special daily. **(M)** **AE, DC, MC, V.**

GIORDANO—409 W. 39th St., 947-9811. Dress opt. Northern Italian. Spcls: osso buco, veal tonnato, homemade pasta, gnocchi. Res. sug. L daily noon–5. D daily 5–midnight. Private parties for 40. Ent. Tues.–Sat. from 8:30. **(M)** **AE, CB, DC, MC, V.**

INDIAN OVEN II—913 Broadway, bet. 20th & 21st Sts., 460-5744. Casual. Indian. Spcls: patra-ni-nachi, tandoori chicken, handi biryani. Res. nec. L daily noon–3. D Sun.–Thurs. 5:30–11:30, Fri.–Sat. to midnight. Private parties for 25–30. **(I)** **AE, CB, DC, MC, V.**

JOLSONS—400 W. 42nd St., 564-0004. Casual. Continental/American. Spcls: steak au poivre, stuffed pork chop, fresh pasta. Res. sug. L Mon.–Fri. 11:30–4. Br Sun. noon–4. D daily 5–11:30. Ent. nightly. Private parties for 50–75. **(M)** **AE, CB, DC, MC, V.**

LA COLONNA—17 W. 19th St., 206-8660. Casual. Northern Italian. Spcls: vitello Colonna, gnocchi with gorgonzola, risotto pescatore. Res. sug. L Mon.–Fri. noon–3. D daily 6:30–midnight. **(M)** **AE, DC, MC, V.**

MESON TOLEDO—318 W. 23rd St.,691-0529. Casual. Spanish. Spcls: Maine lobster, paella, mixed-seafood in garlic sauce. Res. nec. L daily 11:30–3. D Sun.–Thurs. 3:30–midnight, Fri.–Sat. to 1 a.m. **(M)** **AE, CB, DC.**

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4½-lb. lobster, prime rib. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–10:45, Sat. 1–midnight, Sun. 1–10. Complete D. Free parking from 5 & all day Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PAMPLONA—822 Ave. of the Americas, bet. 28th & 29th Sts., 683-4242. Casual. Spanish. Spcl: fillet of sole Marbella. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–11, Fri.–Sat. to midnight. Ent. Tues.–Sat. from 6 p.m. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

THE RIVERANDA/THE EMPRESS OF NEW YORK—Pier 62, W. 23rd St. & Hudson River, 929-7090. Formal. International/Continental. Spcls: breast of chicken express, coulibiac of Norwegian salmon, rack of lamb. Res. nec. L cruise boards at noon. D cruise boards at 7 & 9 p.m. Br Sun. at 12:30. Private parties for 15–700. Dancing. **(E)** **AE, MC, V.**

ROJAS-LOMBARDI—253 W. 28th St., 244-3005. Casual. Continental. Spcls: rack of lamb, fresh fish, tapas. Res. sug. L Tues.–Fri. noon–3. D only Tues.–Sun. 6–11. Tapas bar. Complete D. Ent. Closed Mon. **(M)** **AE, MC, V.**

43rd–56th Streets, East Side

AAH LANTERNA—14 E. 47th St., 986-7360. Jacket required. Italian. Spcls: agnolotti alle noci, red snapper al Brodetto, veal Lanterna. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11. Private parties for 10–100. Pianist Mon.–Sat. from 6. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30–11:30. Br Sun. noon–4. **(I-M)** **AE, CB, DC, MC, V.**

AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 702-5014. Dress opt. American. Spcls: tartare of 2 salmons, Maryland crabcakes, roast loin of lamb magdalena, Dover sole. Res. sug. B daily 7–11. L daily noon–2:30. D daily 6–11. Br Sat. noon–2:30. Champagne buffet Br Sun. 11:30–2:30. Prix fixe L & D. Piano bar 5:30–midnight. **(M)** **AE, CB, DC, MC, V.**

AVGERINOS—153 E. 53rd St., in Citicorp Bldg., 688-8828. Casual. Greek. Spcls: roast leg of lamb, shrimp with feta cheese, mousaka, various shish kebab. Res. sug. for D. L daily 11–5. D daily 5–11:30. **(M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: grilled lambchops with rosemary, escalope of red snapper with spinach leaves, Nova Scotia smoked salmon. Res. sug. B daily 7–10:30. L Mon.–Sat. 11:30–3. D daily 5:30–11:30. Br Sun. 11:30–3. **(M-E)** Afternoon tea Mon.–Sat. 3–5:30. Ent. Mon.–Sat. 3–10:30 & Sun. Br. **AE, CB, DC, MC, V.**

BILL'S GAY NINETIES—57 E. 54th St., 355-0243. Dress opt. American. Spcls: veal piccata, sirloin steak, shrimp scampi. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5–midnight. Private parties for 20–60. Ent. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BRASSERIE—100 E. 53rd St., 751-4840/751-4841. Casual. French/Alsatian. Spcls: choucroute Alsacienne, onion soup, brioche. B daily 6–11. Br Sat.–Sun. noon–5. L Mon.–Fri. 11–5. D daily 5–10. S daily 10–6 a.m. **(I)** **AE, CB, DC, MC, V.**

BUKHARA—148 E. 48th St., 688-0810. Casual. Bukhara. Spcls: frontier roasted lamb, duck Bukhara, mellow cream chicken, frontier dal. Res. nec. L Mon.–Fri. noon–3. D daily 5:30–11. **(M)** **AE, CB, DC, MC, V.**

CAFE ARGENTEUIL—253 E. 52nd St., 753-9273. Jacket required. Traditional French. Spcls: rouget souffle, medaillon de veau maintenon. Res. sug. L Mon.–Sat. noon–3. D Mon.–Fri. 6–10:30, Sat. 6–11. Closed Sun. **(E)** **AE, DC, MC, V.**

CAFE VERSAILLES—151 E. 50th St., 753-3884. Jacket required. French/Continental. Spcls: veal paillard, poitrine de chapon, coquilles St. Jacques. Res. sug. D daily 7–2 a.m. Ent. nightly. **(E)** **AE, CB, DC, MC, V.**

CHEESE CELLAR—125 E. 54th St., 758-6565. Casual. Spcls: pasta, seafood, hamburgers, salads, fondue. Open Mon.–Thurs. 11:30 a.m.–11, Fri. to midnight, Sat. from 5. Br Sun. 11:30–3. **(I)** **AE, CB, DC, MC, V.**

CHRIST CELLA—160 E. 46th St., 697-2479. Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.–Thurs. noon–10:30, Fri. to 10:45, Sat. 5–10:45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.–Fri. 11:30–3, Sat. noon–3. D Mon.–Thurs. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. Valet parking after 6. **(I)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St., 421-0900. **La Piazzetta:** Casual. Continental/Swiss. Spcls: sauteed veal chop with morels and spinach spatzle, breast of duckling with blueberries. Res. sug. B Mon.–Fri. 7–10, Sat.–Sun. to 11. L daily noon–3. D daily 6–midnight. **(M)** **Drake Bar:** L daily 11:30–2. Cocktails 11:30 a.m.–2 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

ELMERS—1034 Second Ave., 751-8020. Jacket required. American. Spcls: prime sirloin steak, lamb chops, swordfish, lobster a riabatta. Res. sug. Open Mon.–Thurs. noon–midnight, Fri. to 1 a.m., Sat.–Sun. 4–1. **(M–E)** **AE, CB DC, MC, V.**

FONDA LA PALOMA—256 E. 49th St., 421-5495. Dress opt. Mexican. Spcls: camarones à la Fonda, chiles rellanos, fajitas. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5–midnight, Fri.–Sat. to 1 a.m., Sun. 5–10:30. Cocktail hour featuring complimentary Mexican hors d'oeuvres. Strolling guitarists.**(I-M)** **AE, CB, DC, MC, V.**

FOUR SEASONS—99 E. 52nd St., 754-9494. Formal. International. **Pool Room:** L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Complete pre-theater D 5–6:30; after-theater D 10–11:30. Res. nec. Closed Sun. **(E). Bar Room:** L Mon.–Sat. noon–2. D Mon.-Fri. 7:30–11:30, desserts & cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

IL MENESTRELLO—14 E. 52nd St., 421-7588. Formal. Northern Italian. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, DC, V.**

JAKE'S—801 Second Ave., at 43rd St., 687-5320. Dress opt. American. Spcl: prime beef, veal, seafood. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Pre-theatre D 5:30–7. Pianist Mon.–Sat. Free parking after 5. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LA COTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcls: *côte de veau à la creme d'herbes* fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

LA GALERIE AT THE RENDEZVOUS—21 E. 52nd St., in the Berkshire Place, 753-5970. Formal. Cuisine courante. Spcls: lobster ravioli with truffle sauce, roast loin of veal in oregano butter sauce, poached halibut on spinach, celery & leeks. D daily 6–midnight. **(E)** **AE, CB, DC, MC, V.**

LA RECOLTE—110 E. 49th St., 421-4389. Formal. French. Spcls: sauteed medallions of rabbit with candied apple & cider sauce, sweetbreads stuffed with truffles, fillet of venison with juniper berries. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAURENT—111 E. 56th St., 753-2729. Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 6–10:30, Sat. 5–11, Sun. 5–10:30. Private parties. **(E)** **AE, CB, DC, MC, V.**

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflé. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC.**

PALM—837 Second Ave., at 45th St., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PENG TENG—219 E. 44th St., 682-8050. Casual. Hunan. Spcls: chicken three flavors, vegetable pie, minced squab soup in bamboo container. Res. nec. Open daily noon–11 p.m. **(M)** **AE, CB, DC.**

PRUNELLE—18 E. 54th St., 759-6410. Formal. Classical French. Spcls: canette confite, sáumon à la moutarde, noisette de veau princesse. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11, Sun. to 10:30. **(E)** **AE, CB, DC, MC, V.**

THE QUILTED GIRAFFE—955 Second Ave., bet. 50th & 51st Sts., 753-5355. Formal. French nouvelle cuisine. Spcls: beluga caviar beggars purses, truffle ravioli, confit of duck, strudel of crabmeat. Res. nec. D Mon.–Fri. 6–10. Private parties. Closed Sat.–Sun. **(E)** **AE, CB, DC, MC, V.**

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.–Fri. 6:30–10:30. L noon–3. D 6–10:30. S 10:30–12:30. Br Sat.–Sun. noon–5. **(M)** **AE, CB, DC, MC, V.**

SCARLATTI—34 E. 52nd St., 753-2444. Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

SCOOP—210 E. 43rd St., 682-0483. Casual. N. Italian-American. Spcls: shrimp Romano, osso buco, veal Valdostano, fresh seafood. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Fri. 3–11, Sat. from 5. Private parties for 50. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SERYNA—11 E. 53rd St., 980-9393. Dress opt. Japanese. Spcls: sushi, Japanese style steak, seafood. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10. After theatre D 10–midnight. Private tatami rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and Western seating for Japanese food. Res. sug. L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SICHUAN PAVILLION—310 E. 44th St., 972-7377. Casual. Szechuan. Spcls: chicken chunks in garlic sauce, Sichuan style jumbo shrimp, crispy whole fish. Res. nec. L Mon.–Fri. 11:30–3. D Mon.–Fri. 3–11:30, Sat. 4–11:30. Dim sum Br Sat.–Sun. noon–4. Private parties for 10–30. **(M)** **AE, CB, DC.**

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Thurs. noon–11, Fri. to midnight, Sat. 5–midnight, Sun. 4–11. **(M)** **AE, CB, DC, MC, V.**

TAI PEI—712 Third Ave., bet. 44th & 45th Sts., 697-6776. Casual. Szechuan/Hunan/Mandarin. Spcls: shrimp roll, beef orange flavor, general Tso's chicken. Res. sug. L daily noon–3. D daily 3–10. Private parties for 10. Pianist Thurs. & Fri.**(I-M)** **AE, DC, MC, V.**

TRIANON ROOM—445 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French/Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7–11. L Mon.–Fri. noon–2:30. Br Sat.–Sun. noon–2:30. D daily 5:30–10. S 10–12:15. **(M)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M)** **Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental/nouvelle cuisine. Res. sug. B Mon.–Fri. 6:30–10:30, Sat. 7:30–10:30, Sun. 8–10:30. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11–2:45. Ent. Cole Porter's own piano Tues.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E)** **The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30 p.m.–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7–11:30, Sun to noon. L Mon.–Sat. 11:30–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45 p.m. Cocktails noon–11:45. **Sir**

Harry's Bar: Cocktails daily 1 p.m.–3 a.m. AE, CB, DC, MC, V.

ZAPATA'S—330 E. 53rd St., 223-9408. Casual. Mexican. Spcls: chimichangas, chalups, veal Mexican style. L Mon.–Fri. noon–3. D daily 4:30–11. (I) AE, CB, DC, MC, V.

43rd–56th Streets, West Side

ABRUZZI—37 W. 56th St., 489-8111. Casual. Northern Italian. Spcl: veal chop Milanese. Open Mon.–Fri., Sun. noon–11:30, Sat. to midnight. Complete L & D. Banquet room 20–100. (M) AE, CB, DC, MC, V.

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–9:30. Br Sun. noon–2:15. Late S buffet 9:30–12:30. Free D parking 5:30–1 a.m. (M) AE, CB, DC, MC, V.

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St., 246-6699. Casual. American. Spcls: butter lettuce, buffalo mozzarella & sundried tomatoes, bourbon marinated Angus steak, key lime pie. Res. sug. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 11–4. L Mon.–Fri. 11–4. D daily 4–10. S daily 10–midnight. (M) AE, CB, DC, MC, V.

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 4:30–10. Pre-theater D. Closed Sun. (M) AE, CB, DC, MC, V.

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. (M) AE.

BARBETTA—321 W. 46th St., 246-9171. Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Garden dining. Closed Sun. (E) AE, CB, DC, MC, V.

BENIHANA OF TOKYO—47 W. 56th St., 581-0930. Casual. Japanese steakhouse. Dishes prepared on hibachi tables, Rocky's choice, Benihana surf & turf. Res. sug. L Mon.–Sat. noon–2:30. D Mon.–Thurs. 5:30–11, Fri.–Sat. to midnight, Sun. 5–11. Also **120 E. 56th St.,** 593-1627. (M) AE, CB, DC, MC, V.

BETWEEN THE BREAD—145 W. 55th St., 581-1189. Casual. American. Spcls: chicken pot-pie, fresh broiled salmon, chicken scarpariella. Res. sug. for D. Open for L & D Mon.–Fri. 11:45 a.m.–9 p.m., Sat. 5–9. Closed Sun. (M) AE, CB, DC, MC, V.

BROADWAY BRASSERIE & WINE BISTRO—226 W. 52nd St.,(7th floor) 315-0100. Casual. Continental. Spcls: charcoal grilled fish, steak, pasta. Res. sug. B daily 6:30–11. L daily 11:30–3. D daily 5:30–midnight. Pre-theatre D. (M) AE, MC, V.

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.–Sat. 7–10:30. Br Sun. 10–3. L Mon.–Sat. 11:30–2:30. Piano bar ent. nightly 5–1. (I-M) AE, CB, DC, MC, V.

CENTURY CAFE—132 W. 43rd St., 398-1988. Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, spiral of salmon filet, fresh fish daily. Res. sug. Open Mon.–Sat. 11:30 a.m.–2 a.m. Bar till 4 a.m. nightly. Private parties for 300. Video ent. nightly. Closed Sun. (M) AE, CB, DC, MC, V.

CHARLEY O'S—33 W. 48th St., 582-7141. Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5–10, Sun. from 4. Br Sat. 11–3, Sun. from noon. S Mon.–Sat. from 10 p.m. (M) AE, CB, DC, MC, V.

CHEZ NAPOLEON—365 W. 50th St., 265-6980. Casual. French. Spcls: lapin Marguerite, bouillabaisse, choucroute, steak au poivre. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thurs. 5–10:30, Fri.–Sat. to 11. Closed Sun. (I-M) AE, CB, DC, MC, V.

EL JEREZ—234 W. 56th St., 765-4535/245-9817. Casual. Spanish/Mexican. Spcls: paella Valenciana, chicken with garlic sauce, chicken Mexican style. Res. sug. Open Mon.–Fri. noon–11 p.m., Sat.–Sun. 1–11. (I-M) AE, CB, DC, MC, V.

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Spcls: soft shelled crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon–3. D Mon.–Sat. 5–11, Sun. from 4:30. Complete L & D. (M) AE, CB, DC, MC, V.

HO HO—131 W. 50th St., 246-3256. Casual. Classic Cantonese/Mandarin. L Mon.–Sat. 11:30–4. D Sun.–Thurs. 4–midnight, Fri.–Sat. to 1 a.m. Complete L & D. (I) AE, CB, DC, MC, V.

HURLEY'S—1240 Ave. of Americas, at 49th St., 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon–midnight. (M) AE, CB, DC, MC, V.

IROHA—142 W. 49th St., 398-9049. Casual. Japanese. Spcls: tempura, sukiyaki, sushi. Res. sug. L daily noon–3. D daily 5–11:30. Also **Iroha Sushi—1634 Broadway, bet. 50th–51st Sts.,** 315-3808. (M) AE, CB, DC, MC, V.

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian/Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Complete L & D. Private parties. Free parking 6–midnight. Closed Sun. (M) AE, CB, DC, MC, V.

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: stone crab claws, seafood, steak. Res. sug. Open daily 11:30 a.m.–1 a.m. Br Sun. 11:30–3. Prix fixe L daily noon–3. Ent. nightly. (M) AE, CB, DC, MC, V.

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. (I) AE.

LA CARAVELLE—33 W. 55th St., 586-4252. Jacket & tie required. French Classical. Spcls: quenelles de brochet homardine, côte de veau Normande, soufflé glace au praline. Res. nec. L Mon.–Sat. 12:15–2:30. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. (E) AE, CB, DC, MC, V.

LA RESERVE—4 W. 49th St., 247-2993/2995. Formal. Spcls: fricassée of snails with wild mushrooms, salmon & sole mousse, medaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L & D. Private parties for 100. Closed Sun. (E) AE, DC.

LATTANZI—361 W. 46th St., 315-0980. Dress opt. Jewish Italian. Spcls: carciofo alla guidea, cappellini primavera, cassola. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight. Closed Sun. (M) AE.

LA VERANDA—163 W. 47th St., 391-0905. Jacket required. Casual. Northern Italian. Spcls: stuffed breast of capon, scampi Veranda, fillet of beef in red burgundy. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–10. Private parties for 10–200. Free parking from 6–midnight. Closed Sun. Also **La Veranda—60 E. 54th St.,** 758-5560. (M) AE, CB, DC, MC, V.

LE BERNARDIN—155 W. 51st St., 489-1515. Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monk fish with savoy cabbage, lobster a la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Sat. 6–10:30. Private parties for 12. Closed Sun. (E) AE, DC, MC, V.

LE QUERCY—52 W. 55th St., 265-8141. Casual. French. Spcls: fresh Dover sole, venison in season, baby rack of lamb. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 5–10:30. Complete L & D. Closed Sun. (I-M) AE, CB, DC, MC, V.

LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–midnight. Private parties for 90. Ent. Closed Sun. (M) AE, CB, DC, MC, V.

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.–Thurs., Sun. noon–10:45, Fri.–Sat. to 11:45. Closed Mon.(M) AE, DC, V.

RAGA—57 W. 48th St., 757-3450. Casual. Indian. Spcls: lobster malabar, gosht vindaloo, murg ke tikke. Res. sug. L Mon.–Fri. noon–3. D daily 5:30–11. Buffet L & pre-theatre D. Free D parking. Ent. Mon.–Sat. (M) AE, CB, DC, MC, V.

RAINIER'S—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6–11:30. Cocktails from 5. Complete D. Pianist Mon.–Sat. 7–11:30. (M) AE, CB, DC, MC, V.

RENE PUJOL—321 W. 51st St., 246-3023/974-9076. Dress opt. French. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11:30. Complete L & D. Closed Sun. & holidays. (M) AE, DC, MC, V.

SAN MARCO—36 W. 52nd St., 246-5340. Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Complete L. Closed Sun. (M-E) AE, CB, DC, MC, V.

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St., 246-9201. Jacket required. American/seafood. Spcls: whole gingered fish, Key West shrimp with lime & coriander, scaloppini of salmon with golden Oregon caviar. Res. nec. L Mon.–Fri. 11:45–3. Br Sat.–Sun. noon–3. D daily 5–11. Pre-theater D 5–6:30 with free parking. (E) AE, CB, DC, MC, V.

SEA PALACE—608 Ninth Ave., bet. 43rd & 44th Sts., 307-6340. Casual. Seafood/Continental/Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.–Fri. 11:30–3:30. D daily 4:30–midnight. Bar till 1 a.m. Private parties for 40. (I) AE, CB, DC, MC, V.

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.–2 a.m. B to 11 a.m. (I) No credit cards.

TENTH AVENUE JUKE BOX CAFE—637 10th Ave. at 45th St.,315-4690. Casual. Nouvelle American. Spcls: tuna steak au poivre, linguini & shrimp in tomato sauce. Res. sug. L Mon.–Fri. noon–3:30. D daily 5–1 a.m. Br Sat.–Sun. 11:30– 4. (I) AE, MC, V.

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., on the 39th floor, 757-6662. Dress opt. American/Continental. Spcls: steak Diane flambe, fresh seafood. Res. nec. L Mon.–Sat. 11:30–3. D Mon.–Sat. 5–11. Ent. Tues.–Sat. Closed Sun. (M-E) AE, CB, DC, MC, V.

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.–Sat. noon–midnight. Closed Sun. (E) AE, CB, DC, MC, V.

VICTOR'S CAFE 52—236 W. 52nd St., 586-7714. Casual. Cuban/Spanish. Spcls: stone crabs, roast suckling pig, paella, black bean soup. Res. sug. Open daily noon–midnight. Tapas bar. Ent. nightly. Private parties. Reduced rate parking after 5 p.m.(M) AE, CB, DC, MC, V.

57th–60th Streets

ARIZONA 206—206 E. 60th St., 838-0440. Casual. American South Western. Spcls: venison/black bean chili, barbecued quail with creamy Mexican polenta, lobster corn chowder with poblano chilies and chayote. No res. L Tues.–Sat. noon–2:30. D Mon.–Sat 5–11. Closed Sun. (M) AE, CB, DC, MC, V.

CONTRAPUNTO—200 E. 60th St., 751-8616. Casual. Italian. Spcls: malfatti aragosta, brodetto, fusilli with ciccoria piccante, tagliarini congadoro with yellow, red & green pepper. No res. L Mon.–Sat. noon–4:30. D Mon.–Sat. 4:30–11:30, Sun. 4–10. (M) AE, CB, DC, MC, V.

FELIDIA—243 E. 58th St., 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. (M) AE, DC, MC, V.

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.–Fri. noon–3. D Tues.–Fri. 3–midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. (M) AE, CB, DC, MC, V.

GIRAFE—208 E. 58th St., 752-3054. Jacket required. Dress opt. Northern Italian. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. (M) AE, CB, DC, MC, V.

HARRY CIPRIANI—781 Fifth Ave., nr. 59th St., 759-9047. Dress opt. Italian. Spcls: Harry's baked green noodles with prosciutto, scallops thermidor, chicken cacciatore. Res. nec. B daily 7:30–10:30. L daily noon–3. D daily 6–10:45. (E) AE, CB, DC, MC, V.

INN ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South, 247-7000. Dress opt. Continental. Spcls: chateaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7–11:30. L daily 11:30–3. D daily 5:30–11. Br Sat.–Sun. 11–3. (M) AE, CB, DC, MC, V.

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.–Sat. 8 a.m.–11 p.m., Sun. 9 a.m.–9 p.m. Br Sun. noon–4. (I) AE, DC.

LE CHANTILLY—106 E. 57th St., 751-2931. Formal. Classical French. Spcls: cervelas de volaille aux truffes, blanquette de coquille St. Jacques, ris de veau en gateau. Res. nec. L Mon.-Sat. noon-3:30. D Mon.-Sat. 6-11. Private parties for 22. Closed Sun. (E) AE, CB, DC, MC, V.

LE PATIO—118 W. 57th St., in the Hotel Parker Meridien, 245-5000. Casual. American/French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.-Sat. 7-11, Sun. from 7:30. Buffet L daily noon-2:30. Cocktails daily 3 p.m.-2 a.m. Dessert buffet 10 p.m.-1 a.m. Pianist nightly. **(M)** **AE, CB, DC, MC, V.**

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Re-creation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.-Sat. 11-3. D Mon., Thurs. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. **(M)** **AE.**

L'HOSTARIA DEL BONGUSTIO—108 E. 60th St., 751-3530. Dress opt. Italian. Spcls: risotto al radicchio, fettuccine al salmone, gamberoni al pompelmo. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** **AE, DC, MC, V.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St., 371-7777. Jacket required. Seafood. Spcls: fish, lobster. Open Mon.-Fri. noon-midnight, Sat.-Sun. 5-midnight. Private parties for 150. **(E)** **AE, CB, DC, MC, V.**

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Formal. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. B Mon.-Fri. 7:30-9:45. L Mon.-Fri. noon-2:15. D daily 6-10:45. Pre-theater D 6-7. Complete L. **(E)** **AE, CB, DC, MC, V.**

THE NEW YORK DELICATESSEN—104 W. 57th St., 541-8320. Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot, matzo ball soup. Open 24-hrs daily. Private parties. **(I-M)** **AE, DC.**

PARK ROOM—36 Central Park So., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7-11:45. L Mon.-Sat. noon-4. Br Sun. noon-4. D daily 5:30-10:30. S 10:30-12:30. Ent. Tues.-Sat. **(M)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B Mon.-Fri. 7-11, Sat.-Sun. to 11:30. L Mon.-Sat. noon-3. Br Sun. noon-3. D Sun.-Thurs. 5:30-11, Fri.-Sat. to 11:30. Pianist. **(M-E)** **Oak Room:** L Mon.-Fri. noon-3. D Mon.-Sat. 6-10, Sun. to 11. S Tues.-Sat. 10 p.m.-12:30 a.m. Pianist. **Oak Bar:** Casual. Sandwich menu Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.-Sat. 11:30 a.m.-1 a.m., Sun. from noon. **(M-E)** **Palm Court:** Dress opt. Continental. Res. nec. B Mon.-Fri. 7:30-11:30, Sat. 8-11. L Mon.-Sat. noon-2:30. Br Sun. 11-2:45. Tea Mon.-Sat. 3:30-7, Sun. from 4. "After 7": Mon.-Sat. 7-1 a.m., Sun. to midnight. **(E)** **Trader Vic's:** Dress opt. Continental/Polynesian. Res. nec. L Mon.-Fri. 11:30-2:30. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 12:30, Sun. 4-11:30. **(M-E)** **AE, CB, DC, MC, V.**

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les medaillons de veau au beurre aciule, l'escalope de saumon aux deux caviars, le pave au chocolat au coulis de menthe. Res. nec. D Mon.-Sat. 7:30-midnight. Disco dancing from 10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

REGINETTE—69 E. 59th St., 758-0530. Casual. International. Spcls: couscous, supreme de volaille au confit de poireaux, salad Reginette. Res. sug. L Mon.-Sat. noon-5. D Mon.-Sat. 5:30-midnight. Closed Sun. **(M)** **AE, CB DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St., 753-7407. Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. L Mon.-Sat. 11:45-3:30. Prix fixe buffet Br Sun. 11:45-3:30. D daily 5-midnight. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. Open daily 11:30 a.m.-midnight. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

TOP OF THE PARK—W. 60th St., & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

Above 60th Street, East Side

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Middle Eastern/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. L Tues.-Thurs. noon-2. D only Tues.-Sat. 6-10. Private parties. Closed Sun. & Mon. **(M)** **AE.**

BARBIZON—140 Lexington Ave., at 63rd St., in the Golden Tulip Barbizon Hotel, 715-6929. Casual. American-Continental. Spcls: fresh Dover sole prepared over 20 different ways, lobster ravioli, rack of lamb. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. Br Sun. 11-4. D daily 6-11. Private parties for 150. Pianist from 5 p.m. daily. **(M)** **AE, CB, DC, MC, V.**

BAUMERS—1651 Third Ave., at 92nd St., 831-8301. Casual. American/Continental. Spcls: Caesar salad, raspberry duck, chicken potpie. Res. sug. D only Tues.-Sun. 5-11. Private parties for 25-65. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

THE BOAT HOUSE CAFE—Central Park near 72nd St. & Fifth Ave., 517-2233. Casual. Regional American. Spcls: harvest noodles, turkey Belvedere. Res. sug. L daily noon-5. D daily 7:30-11:30. Private parties for 25-100. Free trolley bus for the Boat House from park entrances. **(I-M)** **AE, CB, DC, MC, V.**

BORDER CAFE—244 E. 79th St., 535-4347. Casual. Southwestern American. Spcls: blue corn enchiladas stuffed with chicken and topped with red salsa, pork chops ancho adobo with sweet potatoes soaked in tequila, barbecued brisket with potato salad. D daily 5-midnight. Br Sat.-Sun. 11:30-3:30. **(M)** **AE, DC, MC, V.**

BUDAPEST CAFE—1373 First Ave., at 74th St., 772-8508. Dress opt. Hungarian/continental. Spcls: fois gras, paprika veal medallions, Gundel palacsinta. Res. sug. D daily 5:30-11:30. Br Sun. noon-4. Ent. Tues.-Sun. **(M)** **AE, DC.**

CAFE LAVANDOU—134 E. 61st St., 838-7987. Formal. French. Spcls: ballotine de red snapper, cote de veau aux morilles. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Fri. 6-10:30, Sat. to 11. Complete L & D. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St., 288-0470. Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. D daily 5:30-midnight. Br Sat.-Sun. noon-4. Complete D. Pianist nightly. **(M)** **AE, MC, V.**

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St., 249-8380. Casual. Continental/American. Spcls: roast duck with port & black currant sauce, vegetables tempura with sherry, ginger, & soy sauce, grilled swordfish with herb butter, stir-fried shrimp & vegetables, paillard of chicken. L Mon.-Fri. 11:30-3. D Mon.-Fri. 5-midnight, Sat.-Sun. 6-midnight. Br Sat. 11:30-3:30, Sun. to 4. Outdoor cafe. **(I-M)** **AE, CB, DC, MC, V.**

CAPRICCIO—33 E. 61st St., 759-6684. Jacket required. Northern Italian. Spcls: fuzi Angela, cotoletta alla Valdostana, fish soup (Fri. only). Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. 4:30-11:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CARLYLE HOTEL—76th St., & Madison Ave., 744-1600. **Café Carlyle:** Formal. Buffet L Mon.-Sat. noon-3. Buffet Br Sun. noon-3. D Tues.-Sat. 6-1 a.m. **Carlyle Restaurant:** Jacket required. French. B Mon.-Sat. 7-10:30 a.m., Sun. 8-10:30. L Mon.-Sat. noon-2:30. Br Sun. noon-3. D daily 6-11. **(M-E)** **AE, CB, DC, MC, V.**

FIORELLA—1081 Third Ave., bet. 63rd-64th Sts., 838-7570. Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.-Fri. noon-4. Br Sat.-Sun. noon-4:30. D Mon.-Sat. 5-midnight, Sun. to 11. Private parties for 100. **(M)** **AE, DC, MC, V.**

FRIDAY'S—1152 First Ave., at 63rd St., 832-8512. Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.-Thurs. 11:30 a.m.-1 a.m., Fri.-Sat. to 3 a.m. Br Sat.-Sun. 11:30-4. **(I)** **AE, CB, DC, MC, V.**

IL VALLETTO—133 E. 61st St., 838-3939. Formal. Italian/Abruzzese. Spcls: cappelini primavera, seasonal game, baby lamb in Abruzzese style. Res. nec. L Mon.-Fri. noon-3:30. D Mon.-Sat. 5:30-midnight. Closed Sun. **(E)** **AE, DC.**

JACQUELINE'S—132 E. 61st St., 838-4559. Jackets required. Swiss/French. Spcls: Jacqueline's specialties au champagne, shrimp in cream sauce with tomatoes and chives, poulet Jacqueline, duck with lime sauce and

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peppery pineapple. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight. Bar til 1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE CIRQUE—58 E. 65th St., 794-9292. Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton roti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

LE REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: huitres gratinees au safran, saumon à la vapeur de vinaigre de framboises, mousse aux amandes ameres. Res. sug. L Mon.–Sat. noon–3, Sun. noon–4. D Mon.–Sat. 6–11, Sun. 5–9:30. Private parties. **(M)** **No credit cards.**

LE REGENCE—37 E. 64th St., in the Plaza Athenee, 734-9100. Jacket & tie required. French/seafood. Spcls: bar rayé en croûte crème aux fines herbes, red snapper pôelé crème au safran, sauman grillé sur flan de champignons. Res. nec. B daily 7–10. L daily noon–2:30. D daily 6–10:30. **(E)** **AE, CB, DC, MC, V.**

LES PLEIADES—20 E. 76th St., 535-7230. Formal. French. Spcl: rack of lamb. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Spcl. early D 5:30–6:30. Closed Sun. **(M)** **AE, DC, MC, V.**

LION'S ROCK—316 E. 77th St., 988-3610. Casual. American/Continental. Spcls: Irish sea scallops, crab ravioli with three cheeses, breast of chicken pecan. Res. sug. L Mon.–Fri. 11:30–3.D daily 5–midnight. Br Sat.–Sun. 11:30–4. Private parties. **(M)** **AE, DC, MC, V.**

MARIGOLD—746 Madison Ave., bet. 64th & 65th Sts., 861-8820. Casual. Continental. Spcls: chicken breast sautéed with apples and Calvados brandy sauce, broiled salmon with brandy sauce, old fashioned chicken potpie. Res. sug. for D. L Mon.–Sat. 11:30–5. D Mon.–Sat. 5–11:30, Sun. 4–10. Br Sun. 11:30–4. **(M)** **AE, CB, DC, MC, V.**

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. American. Spcls: pizza with mozzarella and fontina, pasta squares with Japanese herbs, chocolate raspberry terrine. Res. sug. L Mon.–Fri. noon–5. D Sun.–Thurs. 5–12:30 a.m., Fri.–Sat. to 1:30 a.m. Br Sat. noon–5, Sun. from 11. Pre-theater D Mon.–Sat. 5–7. **(M)** **AE, CB, DC, MC, V.**

NICKELS—227 E. 67th St., 794-2331. Casual. American/continental. Spcls: steak, veal chop, prime rib, fresh fish, chicken Portugese. Res. sug. D only Sun.–Thurs. 5–11, Fri.–Sat. to midnight. Piano bar Mon.–Sat. from 8. **(M)** **AE, DC, MC, V.**

NICOLA'S—146 E. 84th St., 249-9850. Casual. Italian. Spcls: veal chop with green peppercorn sauce, striped bass marichiare, fettuccine verde fileto pomidore. Res. nec. D only 5:30–12:30 daily. **(M)** **No credit cards.**

PARMA—1404 Third Ave., 535-3520. Casual. Northern Italian. Spcl: homemade pasta. Res. nec. D daily 5–12:30. **(M)** **AE.**

PIERRE HOTEL—2 E. 61st St., 838-8000. **Café Pierre:** Formal. Continental/French. Spcls: supreme of pigeon with hazelnut dressing, sauteed shrimp in sauce piquante, medallions of veal with chive sauce, salmon with wild mushrooms and herbs. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theatre D Mon.–Sat. 6–7. Pianist daily 8–1. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** **AE, CB, DC, MC, V.**

PIZZICO—1445 First Ave., at 75th St., 737-3328. Casual. Italian/provencale. Spcls: sweet pepper salad, grilled shrimp & scallop brochette, grilled lamb with tapenade, pizza classics. Res. sug. L Mon.–Sat. noon–4. Br Sun. noon–4. D Mon.–Thurs. 5:30–12:30, Fri.–Sat. to 1:30, Sun. to 11:30. **(M)** **AE, MC, V.**

THE POLO—840 Madison Ave., at 69th St., 535-9141. Formal. French. Spcls: brioche mousseline au ragout fin, le bouquet de homard au Noilly, filet de veau poele au gingenbre frais. Res. sug. B daily 7–10:30. L daily noon–2:30. D daily 6:30–10:30. **(E)** **AE, CB, DC, MC, V.**

THE POST HOUSE—28 E. 63rd St., 935-2888. Jacket required. American. Spcls: steak, chops, 4–8 lb. lobster. Res. sug. L Mon.–Fri. noon–3. D daily 5–midnight. **(E)** **AE, CB, DC, MC, V.**

RASCALS—1286 First Ave., at 69th St., 734-2862. Casual. American. Spcls: hamburgers, salads, quiche. Open daily 11:30 a.m.–3 a.m. Jazz Br Sat.–Sun. 11:30–5. Music nightly from 10. **(I)** **No credit cards.**

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American/Continental. Spcls: rack of lamb, roast Long Island duckling, filet mignon. Res. sug. L Mon.–Fri. noon–3. D Tues.–Sat. 5:30–midnight, Sun.–Mon. to 11. Br Sat.–Sun. noon–3:30. Pianist Sat.–Wed. & Br. **(M)** **AE, CB, DC, MC, V.**

REGENCY HOTEL—540 Park Ave., at 61st St., 759-4100. **540 Park:** Jacket required. American. Spcls: roast rack and loin of lamb with herbs, grilled swordfish with citrus fruit, poached bass wrapped in lettuce, seasonal game. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. D daily 6–10. Br Sun. noon–3. **(M)** **AE, CB, DC, MC, V.**

RUPPERT'S—1662 Third Ave., at 93rd St., 831-1900. Casual. Regional American. Spcls: seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.–Fri. 11:30–4. D Sun.–Thurs. 5–midnight, Fri.–Sat. to 1 a.m. Cocktails 4–7 incl. free hors d'oeuvres. Bar till 4 a.m. Br Sat. 11:30–4, Sun. from 11. Ent. Private parties. **(M)** **AE, DC, MC, V.**

SANT AMBROEUS—1000 Madison Ave., bet. 77th–78th Sts., 570-2211. Dress opt. Northern Italian. Spcls: risotto alla Milanese, fettuccine primavera, gamberoni reali alla marinara. L daily noon–3. D Mon.–Sat. 6:30–10:30. **(M)** **AE, MC, V.**

SARABETH'S KITCHEN—1295 Madison Ave., bet. 92nd–93rd Sts., 410-7335. Casual. American. Spcls: omelettes, fettuccine with shrimps & scallops in cream sauce, sautéed chicken breast in lemon butter sauce. Res. sug. Open for B & L daily 9–4:30. D daily 5:30–10:30. Private parties for 25. **(M)** **AE, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. Continental. Spcls: pasta, fresh Dover sole, loin of lamb. Res. sug. L Tues.–Sat. noon–3. D Mon.–Thurs. 6–midnight, Fri.–Sat. to 1 a.m., Sun. to 11. Br Sun. 11:45–4. Pianist Lynn Mullinax in cocktail lounge. Private parties for 60. Closed Mon. L **(E)** **AE, CB, DC, MC, V.**

THE STANHOPE—Fifth Ave., at 81st St., 288-5800. **The Dining Room:** Formal. Continental. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. Tea daily 3–6. D daily 6–10:30. Pianist Len Berge, Tues.–Sat. 7–11. **(E)** **AE, CB, DC, MC, V.**

TRUFFLES—696 Madison Ave., bet. 62nd–63rd Sts., 838-3725. Dress opt. Continental. Spcls: linguini with fresh pesto, grilled swordfish with red pepper sauce, veal with mushrooms & pears in brandy, fresh fish. Res. sug. L daily 11:30–5. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

Above 60th Street, West Side

CAFE DES ARTISTES—1 W. 67th St., 877-3500. Jacket required after 5 p.m. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–4.D Mon.–Sat. 5:30–12:30, Sun. 5–11. **(M-E)** **AE, CB, DC, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel, 581-0896. Casual. Continental. Spcls: veal milanese, seafood mariscada, duck a la raspberry, fresh pasta. B daily 7–11:30. L daily 11:30–4. Br Sun. noon–4:30. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

FINE & SCHAPIRO—138 W. 72nd St., 877-2874/2721. Casual. Kosher Jewish. Spcls: chicken in the pot, boiled beef, stuffed cabbage. L Mon.–Fri. 11–3. D Sat.–Thurs. 3–11:30, Fri. to 9. **(M)** **AE.**

FIORELLO—1900 Broadway, bet. 63rd–64th Sts., 595-5330. Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon–Fri. noon–4. Br Sun. noon–4. D Mon.–Sat. 4–midnight, Sun. to 11. **(M)** **AE, DC, MC, V.**

GRAPES—522 Columbus Ave., at 85th St., 362-3004. Casual. Continental. Spcls: blackened redfish, stuffed calamari, flounder in zucchini batter with apple sauce. Res. sug. L Mon.–Fri. noon–4:30. Br Sat.–Sun. 11–5. D Sun.–Thurs. 6–midnight, Fri.–Sat. to 2 a.m. Outdoor cafe. **(M)** **AE, CB, DC, MC, V.**

HUNAN BALCONY—2596 Broadway, at 98th St., 865-0400. Casual. Hunan. Spcls: Chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, CB, DC, MC, V.**

KIKU SUSHI—2025 Broadway, at 69th St., 496-0074. Casual. Japanese. Spcls: sushi, sashimi, tempura, teriyaki. Res. sug. L daily noon–3. D daily 5:30–11. **(I)** **AE, MC, V.**

MAESTRO CAFE—58 W. 65th St., 787-5990. Casual. American/Continental. Spcls: poached red snapper with cucumbers and chive beurre blanc, roast duckling with black currant sauce, veal scaloppini with morels. Res. sug. L Mon.–Sat. 11:30–3:30. D daily 5–11. Br Sun. noon–4. S from 11 p.m. Pianist Tues.–Sun. **(M)** **AE, DC, MC, V.**

MISS GRIMBLE—305 Columbus Ave., bet. 74th–75th St., 362-5531. Casual. Continental. Spcls: fettuccine primavera, three alarm chili, quiche. B Tues.–Fri. 9–11, Sat. 10–11. Br/L Tues.–Sun.11–4. D Tues.–Thurs.,Sun. 4–11, Fri.–Sat. to midnight. Closed Mon. **(I)** **AE.**

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.–Thurs. 4–2 a.m., Fri.–Sat. to 2:30 a.m., Sun. till 1. Pianist nightly. Private parties. **(M)** **AE, CB, DC, MC, V.**

PANARELLA'S—513 Columbus Ave., bet. 84th–85th Sts., 799-5784. Casual. Continental. Spcls: rack of lamb, duck melba, veal Panarella. Res. nec. L Mon.–Fri. 11:30–4:30. D Sun.–Thurs. 5:30–midnight, Fri.–Sat. to 1 a.m. Br Sat.–Sun. 11:30–4:30. Pianist nightly from 7. **(M)** **AE.**

PAPPARDELLA—316 Columbus Ave., at 75th St., 595-7996. Casual. Italian/Tuscan. Spcls: Pappardella alla marpi, risotto alla pescatoro, bocconcini alla Fiorentina. Res. nec. L daily noon–3. D daily 5–midnight. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

PARIS MILANO—568 Amsterdam Ave., bet. 87th–88th Sts., 874-2742. Casual. French/Italian. Spcls: paupiette de veau, veal Valdostana, ris de veau maison. Res. sug. D Tues.–Sun. 4:30–11. Private parties for 40–50. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

SARABETH'S KITCHEN—423 Amsterdam Ave., bet. 80th & 81st Sts., 496-6280. Casual. American. Spcls: roasted baby game hen in cream with tiny 'turned' vegetables, wild mushroom pasta, grilled lobster medallions. Res. sug. Open daily for B, L, tea & D from 8 a.m.–midnight. **(M)** **AE, DC, MC, V.**

SWEETWATERS—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental/Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.–Fri. 11:30–5. D daily 5–1 a.m. Br Sat.–Sun. 11:30–5. Ent. Tues.–Sun. **(M)** **AE, CB, DC, MC, V.**

VINTAGES—216 Columbus Ave., at 70th St., 496-7059. Casual. Continental. Spcls: grilled Norwegian salmon, roasted L.I. duckling, chicken tarragon. Res. sug. L Mon.–Fri. 11:30–5. Br Sat.–Sun. 11:30–4:30. D daily 5–1 a.m. **(M)** **AE, MC, V.**

BROOKLYN

JUNIOR'S—386 Flatbush Ave. Extension, 718-852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30–11. L daily 11–4:30. D daily 4:30–10. S Sun.–Thurs. to 1:30 a.m., Fri.–Sat. to 3 a.m. Pianist daily 5–11. **(I)** **AE, DC.**

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. & Nevins St., 718-624-8984. Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, baked clams. Res. sug. Open Sun.–Thurs. 11a.m.–midnight, Fri.–Sat. to 3 a.m. Free valet parking. **(M)** **AE, CB, DC, MC, V.**

THE RIVER CAFE—1 Water St., 718-522-5200. Dress opt. American. Spcl: fresh fish. Res. nec. Open daily noon–midnight. Bar till 3 a.m. Pianist nightly. **(E)** **AE, DC.**

QUEENS

BRANDING IRON AMERICAN RESTAURANT & CAFE—4502 Queens Blvd., 718-729-0780. Casual. American. Spcls: 16-oz boneless shell steak, New Orleans jambalaya, shrimp stuffed with crabmeat. No res. Br Sat.–Sun. noon–3. D Tues.–Sun. 5–11:45. Bar Thurs.–Sat. 4 p.m.–4 a.m., Sun.–Mon. 7–midnight, Tues.–Wed. 5–1 a.m. Ent. nightly. **(M)** **AE, MC, V.**

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 718-762-7355. Casual. Northern Italian. Res. sug. L & D Tues.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

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KEY TO ABBREVIATIONS

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CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**

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POP/JAZZ

AMAZONAS—492 Broome St., 966-3371. Restaurant featuring the music of Brazil, every Mon.–Sat. from 5–9, George Andre. Fri.–Wed. from 9–2 a.m., Helicio Milito and his new group. Thurs. 9–1 a.m., Choros from Brazil. Sat. & Sun., 12:30–4 a.m., Mario Toledo. **AE, CB, DC.**

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd & 23rd Sts., 242-9066. 4/30, Stella Lawson. **AE, CB, DC, MC, V.**

THE BITTER END—149 Bleecker St., 673-7030. 4/30, Troy and the Tornados; Carl and the Passion. 5/1, Margaret Dorn with Lisa Herman, Bonnie Guidry Mann, Millie Whiteside, Clint de Ganon, Rob Knodor, Curt Nishloss, and Wayne Pedzwiatr. **No credit cards.**

BLUE NOTE—131 W. 3rd St., 475-8592. Thru 5/4, Max Roach. 5/5–5/11, The Ray Brown Trio and Stanley Turrentine. Shows at 9 and 11:30 with an extra show Fri.–Sat. at 1 a.m. **AE, MC, V.**

THE BOTTOM LINE—15 W. 4th St., 228-7880. *Just Once,* musical by Melanie Mintz, directed by Sam Ellis. Tues.–Thurs. at 8, Fri.–Sat. at 7:30 & 11, Sun. at 7:30. **No credit cards.**

BRADLEY'S—70 University Pl., at 11th St., 228-6440. Restaurant/bar. 5/4, Hugh Lawson. 5/5–10, John Abercrombie and George Mraz. Sets from 9:45. **AE, CB, DC, MC, V.**

BURGUNDY—467 Amsterdam Ave., bet. 82nd & 83rd Sts., 787-8300. Cafe/bar/gallery. Music from 9–1 a.m. **AE, MC, V.**

CAJUN—129 Eighth Ave., at 16th St., 691-6174. Tues., Stanley's Washboard Kings. Wed., The Bourbon St. Jazz Band. Thurs., The Ernie Lumer Quartet. Fri., The Canal Street Jazz, Blues & Dixieland Band. Sat., The Great Atlantic Jazz Band. Music Tues.–Thurs. 8–11, Fri. 9–11, Sat. 8:30–midnight. **AE, DC, MC, V.**

CARLOS 1—432 Sixth Ave., at 10th St., 982-3260. Supper club. Thru 5/4, Johnny Griffin Quartet. 5/6–5/11, Out of the Blue. Shows Tues.–Thurs. at 9:30 & 11:30, with an extra show on Fri. & Sat. at 1 a.m. **Upstairs:** Every Fri. & Sat. dance with The Tiny Grimes Trio. **AE, CB, DC, MC, V.**

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon. Irish Sessions. 5/3, Deborah Snow and the Arkansas Travelers. 5/10, The Jaybirds. Shows at 9. **No credit cards.**

FAT TUESDAY'S—190 Third Ave., 533-7902. Thru 5/4, Ron Carter Quartet featuring Sir Roland Hanna. 5/6,7, Marion Cowings and Kim Shaw. Shows Tues.–Thurs. at 9 & 11, Fri.–Sat. at 8, 10 & midnight, Sun. at 8 & 10. **AE, MC, V.**

GREENE STREET CAFE—101 Greene St., 925-2415. Multi-level floors for entertainment. 4/30, Stafford James Duo. 5/1, Charles Eubanks. 5/2,3, Stafford James Duo. 5/4, Nat Jones. 5/5–5/7, Larry Willis. **Upstairs:** 5/2,3, Jamie deRoy with Rod Hausen at 8; Gail Boggs with Brenda Madions at 10; comedy at midnight. **AE, MC, V.**

GREGORY'S—63rd St. & First Ave., 371-2220. 4/30–5/3, 5/7–5/10, 10–3 a.m., singer Alicia Sherman, pianist Peter Madsen and Phil Bowler on bass. Mon.–Fri. 5–10, singer pianist Sorrow Astrasa. Sun., 10–3, Joe Derise with John Dooley. Mon., 10–3 a.m., Stan Edwards Trio. Tues., 10–3, Chuck Wayne Trio. **AE, CB, DC, MC, V.**

HORN OF PLENTY—91 Charles St., at Bleecker St., 242-0636. 5/1, Bob Stewart with Buddy Barnes & David Fink. 5/2, Norberto Bertassi; Tom Bogdan at 10:30. 5/3 at 8, Nicole Bartone; at 10:30, Arnie Chandler, Barbara Blier, Barbara Rose. 5/8 at 9:30, Bob Stewart trio. **AE, CB, DC, MC, V.**

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Jazz, dancing, international hors d'oeuvres and the world's greatest view. The Judd Woldin Trio, Tues.–Sat. from 7:30–12:30 a.m., in addition from 4–9, Jay D'Amico plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Tony Cabot Trio takes over Sun. from 4–9, and Mon. 7:30–12:30. **AE, DC, MC, V.**

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric room with jazz Tues.–Sat. from 9:30 p.m., Sun.–Mon. from 9. Thru 5/3, pianist Fred Hersch with Michael Formanek on bass. 5/6–5/10, pianist Kirk Lightsey, and Cecil McBee on bass. **AE, MC, V.**

MICHAEL'S PUB—211 E. 55th St., 758-2272. Thru 5/17 at 9 & 11 p.m., singer Rosemary Clooney. Closed Sun. **AE, DC, MC, V.**

NEW DEAL—152 Spring St., 431-3663. Art Deco room. The Andy Tuck Jazz Duo plays every Wed.-Sat. from 9–2 a.m. **AE, CB, DC, MC, V.**

PADDY QUINN'S—945 Second Ave., at 50th St., 751-9250. Restaurant/supperclub. Jazz-pop singer Kitt Moran with pianist Mike Moran and John Arbo on bass every Wed.–Sat. at 9:30, 11:15, and 1 a.m. Thru 5/6, singer Ron Towers, Mon. & Tues. at 9:30 & 11:15. **AE, MC, V.**

THE RED BLAZER—1571 Second Ave., at 82nd St., 535-0847. Wed. at 8:30, Howie Wyeth. Thurs., Jack Mayhew Trio. Fri. at 9, Bob Cantwell Band with Jacques Kerrien. Sat. at 9, pianist-singer Loren Koroveck plays ragtime, stride, and barrelhouse. Sun. at 8:30, Cynthia Sayer Trio. **AE.**

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat. 4/30, 5/1, Flock of Seagulls and Modern English. 5/2,3, A.P.B. and Fishbone. 5/5, Wendy O. Williams video. 5/9, Erasure and the Wonderland Tour. **No credit cards.**

SWEET BASIL—88 Seventh Ave. So., 242-1785. Eddie Chamblee Quartet, Sat. 2–6. Legendary trumpeter Doc Cheatham, Sun. 3–7. Thru 5/4, 5/6–5/11, McCoy Tyner. 5/5, Dakota Station. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St., 873-4100. A next-to-Lincoln-Center eatery with excellent entertainment. Thru 5/3, Jackee Harry. 5/6–5/10, Esther Marrow. Tues.–Thurs. at 9 & 11, Fri.–Sat. at 9 & midnight. **AE, DC, MC, V.**

TRAMPS—125 E. 15th St., 777-5077. 4/30, Steppin-'Razor. 5/1, Elliott Murphy & Band. 5/2,3, Buster Poindexter & the Banshees of Blue. 5/5, Rula Lenzka and Bureaucrats. 5/6, A Pair of Steves. Shows from 9 p.m. **No credit cards.**

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. 5/5, Salsa Meets Jazz: Charlie Palmieri and his Group Combo Gigante with Jimmy Sabater. Also Michel Camilo and his group with special guest Hilton Ruiz. At **Top of the Gate:** *Beehive* - musical revue by Larry Gallagher, featuring Alison Frazer, Adriane Lenox, Jasmine Guy, Pattie Darcy, and Laura Theodore. Shows Tues.–Fri. at 8, Sat. at 7 & 10, Sun. at 2 & 5. Sun. **No credit cards.**

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. Thru 5/4, Jon Hendricks & Company. Shows at 10, 11:30, & 1 a.m. **No credit cards.**

THE WEST END—2911 Broadway, 666-9160. Jazz, Tues.–Sun. from 9. 4/30–5/4, The Mickey Bass trio. **MC, V.**

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music Mon.–Sat. at 8. Thru 5/3, pianist Ray Bryant with Jimmy Rowser on bass. 5/5–5/10, pianist Junior Mance and Marty Rivera on bass. **AE.**

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LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country-and-western entertainment. 4/30, 5/1, The Band's Rick Danko and Levon Helm. 5/2,3, Bernie Worrell. 5/4,5, Clifton Chenier. 5/9,10, Jaco Pastorius Spirit. Mon.–Thurs. 11:30 a.m.–3 a.m., Fri. 11:30–4 a.m., Sat. 7:30–4 a.m., Sun. 7:30–3 a.m. **AE, CB, DC, MC, V.**

SPAGHETTI WESTERN SALOON—314 East 72nd St., 535-5004. 4/30, 5/2, Soozie Tyrell and the Saddlites. 5/1, Showcase. 5/3, The Mules Brothers. Music Wed.–Sat. from 8:30. **AE, CB, DC.**

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COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Showcase for stand-up comics and singers. Thru 5/3, Ron Richard, Carol Leifer, Colin Quinn, Susie Essman, Dennis Miller, and Barry Weintraub. Sun.–Thurs. the fun starts at 9, Fri.–Sat. 8:30 & midnight. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave., 593-1650. Thru 5/4, Ben Creed, Mick LaZinski, Steve Rizzo, John Bizarre, Chris Elliott, Danny Curtis, Hiram Kasten. Mon.–Thurs at 9 & 11:15, Fri. at 9 & 11:30, Sat. at 8, 10:30 & 12:30, Sun. from 9:30. **AE, CB, DC, MC, V.**

DUPLEX—55 Grove St., 255-5438. Cabaret/piano bar. Mon. at 8, Taboo in Revue. Fri. at 8, *For Play.* Fri. & Sat., Weekend Comedy Explosion. **No credit cards.**

MONKEY BAR—60 E. 54th St. (in the Elysee Hotel). 753-1066. Mon.–Fri. pianist Johnny Andrews, 5:30–7:30. Continuous entertainment. Tues. Danny Curtis. Wed.–Sat. Marian Paige and Mel Martin. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic and comedy. 4/30, magician Imam and comedian Terry Day. 5/1, magician Torkova and comedian Terry Day. 5/2, magician Slydini and comedian Barry Niekrug. 5/3, magician Devlin and comedian Barry Niekrug. Tues.–Thurs. at 9:30, Fri. & Sat. at 9 & 11. **AE, MC, V.**

WHO'S ON FIRST—1205 First Ave., at 65th St., 737-2772. **Downstairs:** New York's brightest stand-up comics every Wed. & Thurs. at 10, Fri. & Sat. at 10 & midnight. **AE.**

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CABARET

THE BALLROOM—253 W. 28th St., 244-3005. Every Wed.–Sat. at 6:30, Blossom Dearie . . . Thru 5/4, *L'Orchestre,* a French comedy satire, by Jean Anouilh. 5/5,6, Linda November. 5/7, Jo Sullivan. Tues.–Sat. at 8:30 and 10:30, Sun. at 3 & 7 . . . Mon. at 8, Ballroom Briefs, a revue . . . **AE, MC, V.**

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CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret/restaurant with a new revue, *Vive Les Femmes,* produced by Leonard Miller featuring dancers, singer Mya Tiello, the Super Gauchos, and the Magnificent Force, Sun.–Thurs. at 9 & 11:00, Fri. & Sat. at 9 & 11:30. **AE, CB, DC, MC, V.**

CHIPPENDALES—1110 First Ave., at 61st St., 935-6060. *For Ladies Only,* an all-male show produced by Nick De Noia. Shows Wed.–Sat. at 8:30. **AE.**

FREDDY'S SUPPER CLUB—308 E. 49th St., 888-1633. Restaurant/bar. Thru 5/4, singer Kay Starr, Tues.–Thurs. at 9, Fri.–Sat. at 9 & 11, followed by Ronny Whyte till 2 a.m. **AE.**

IBIS—151 E. 50th St., 753-3429. Exotic room (upstairs at Cafe Versailles) featuring Middle Eastern musicians and belly dancers performing continuously, from 10 p.m. **AE, CB, DC, MC, V.**

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. *Forbidden Broadway 1986*, a musical comedy revue by Gerard Alessandrini starring Roxie Lucas, Mark Martino, Mark Mitchell, Susan Terry and Craig Wells, Sun., Tues.–Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30. **AE, CB, DC, MC, V.**

PANACHE—149 E. 57th St., 935-0244. 4/30, 5/2,3, Grace Garland. 5/1. Colleen Whelihan. 5/4, Charlotte Brown at 3. Lynn Kearney at 7:30. 5/5, Deborah Pangle. 5/6, Grace Holtz. 5/7, Forgotten Broadway. **AE, MC, V.**

PARK TEN—10 Park Ave., at 34th St., 889-1310. Supper club. Thru 5/11, singer Sylvia Syms celebrates *An Affair With Astaire*, Tues.–Thurs. at 9:30, Fri.–Sat. at 9:30 & 11:15. **AE, CB, DC, MC, V.**

HOTEL ROOMS

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CARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe:** Intimate supper club/bar. Thru 6/28, Bobby Short, Tues.–Sat. at 10 & midnight. **Bemelmans Bar:** Barbara Carroll plays Tues.–Sat. at 10 p.m. **AE, CB, DC, MC, V.**

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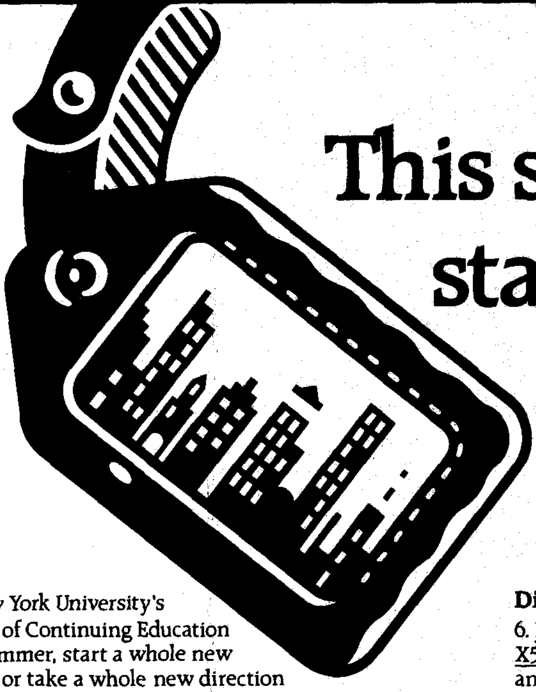

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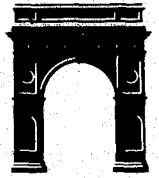

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cuisine restaurant with singer-pianist Shelly Peiken Mon.–Sat. 5–8, followed by Paul Roth, Tues.–Sat. 8–1 a.m., and pianist Earl Rose plays Mon. 8–1 a.m. AE, CB, DC, MC, V.

HILTON—53rd St. & Sixth Ave., 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Mon.–Fri., 5–midnight, replaced Sat. & Sun. by James Jordan. **Hurlingham's:** Pianist Steve Montgomery Wed.–Sun. 6–11, with James Jordan alternating Mon. & Tues. **The Promenade:** Piano bar with pianist/singer April Chestner every Tues. & Thurs.–Sun. from 7–midnight, Mon. & Wed. pianist Betsy Hirsch takes over. Every Mon.–Fri. from 3–7, pianist Spencer Glanz, and Sat.–Sun. Steve Montgomery alternates with Jim Jordan and Roland Granier de Lafayette. **Pursuits:** Nightclub with video entertainment and dancing, Mon.–Thurs. from 4–2 a.m., Fri. to 4 a.m., Sat. 9–4 a.m. **AE, CB, DC, MC, V.**

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Pianist plays Mon.–Fri. 6–11. Pianist Nancy Winston, Sat.–Sun., 6–11. **Oak Room:** Thru 6/30, pianist-composer Irving Fields, Tues.–Sat. 9:30–1:30 a.m. **AE, CB, DC, MC, V.**

ST. REGIS—Fifth Ave. and 55th St., 753-4500. **King Cole Room:** Singer-pianist Bob Wetherbee, Mon.–Thurs. from 5–11. Every Fri.–Sat., from 7–1 a.m, dine and dance to the Bourbon St. Jazz Band. **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley:** Pianist Rene Martel Tues.–Sat. 6–10 p.m. Lynn Richards entertains from 10–2 a.m. Norm Kubrin plays Sun.–Mon. 8–1 a.m. **Cocktail Terrace:** Laura Taylor Trio play Tues.–Sat. 9–2 a.m. Judith Keithly accompanied by Danny Hurd and Frank Vento Sun. & Mon. 9–2 a.m., Tues.–Thurs. 5:30–8:30. Singer-pianist Julie Heberlein, Fri.–Mon. 5:30–8:30. **AE, CB, DC, MC, V.**

WESTBURY—Madison Ave., at 69th St., 535-2000. **Polo Lounge:** Pianist Roy Gerson plays Mon.–Sat. from 9 p.m. **AE, CB, DC, MC, V.**

PIANO ROOMS

DON'T TELL MAMA—343 W. 46th St., 757-0788. Thru 5/3, *Living Color,* a musical by Scott Warrender, directed by Susan Stroman, starring Davis Gaines, Jason Graae, Nancy Johnston and Faith Prince, Tues., Wed. at 8:30, Thurs.–Sat. at 11, Sun. at 5. **No credit cards.**

JAKE'S—801 Second Ave., at 43rd St., 687-5320. **Club Room:** Thru 6/7, singer-pianist-composer Arthur Siegel, Wed.–Sat. 10–1 a.m. **AE, CB, DC, MC, V.**

JOES PIER 52—163 W. 52nd St., 245-6652. Jazz singer-pianist Sara McLawler, Wed.–Thurs. 8–1 a.m., Fri.–Sat. to 2 a.m. Singer-pianist Teri Thornton plays Sun.–Tues. 8–1 a.m. **AE, CB, DC, MC, V.**

LA CAMELIA—225 E. 58th St., 751-5488. Elegant Italian restaurant. Singer-pianist Daniel Nye, Mon.–Sat. 10–2 a.m. **AE, MC, V.**

LES TUILERIES—40 Central Park South, 832-3835. Art Deco restaurant/piano bar with singer-pianist Ann Hampton Callaway performing every Wed.–Sat. from 9:30–1:30 a.m. Singer-pianist Barbara King every Mon. & Tues. from 8:30–12:30. **AE, CB, DC, MC, V.**

LE VERT GALANT—109 W. 46th St., 382-0022. Great French restaurant. Singer-pianist Kosmas, Tues.–Sat. from 7 p.m. **AE, CB, DC, MC, V.**

MR. SAM'S—1265 Third Ave., near 73rd, 517-2020. 4/30, Valentine Ryder. 5/2,3, Judy Kreston and David Lahm. 5/6–5/10, John Herrera. **AE, MC, V.**

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Restaurant/piano bar with pianists Keith Thompson and Roy Glover alternating nightly from 8 p.m. **AE, CB, DC, MC, V.**

NICKELS—227 E. 67th St., 794-2331. Restaurant/piano bar. Singer-pianist Berri Blair entertains every Mon.–Sat. from 8–midnight. **AE, DC, MC, V.**

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Tues., Becky Miller. Wed. & Mon., Bobbi Miller. Thurs. & Fri., Buck Bucholtz. Sat., Bobbie Miller followed by Buck Buckholz. Sun., George Cotton. **AE, DC, MC, V.**

SANDRO'S—420 E. 59th St., 355-5150. Italian restaurant/piano bar with singer/jazz pianist Warren Vaughn performing every Mon.–Sat. from 8–midnight. **AE, CB, DC, MC, V.**

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JUDY KRESTON
DAVID LAHM
Friday & Sat. May 2 & 3
8:30 and 11:30

RADIO HIGHLIGHTS

Wed., April 30

3:00/WNCN—Mozart: Sym #36 in C, "Linz"; **Buonamente:** Sonata in 6 Parts.

WNYC—Carter: *Night Fantasies, Variations for Orchestra.*

4:00/WNYC—Glinkowski: Sonata for Organ; **Schweinitz:** *Mass:* Excerpts.

WQXR-AM/FM—R. Strauss: *Till Eulenspiegel's Merry Pranks;* **Mozart:** Qt #3 in G.

5:00/WNCN—Bach: "Brandenburg" Cto #2 in F; **Liszt:** Hungarian Rhapsody #1 in f.

6:00/WNCN—Handel: Cto Grosso in d, Op. 3, #5.

7:03/WQXR-AM/FM—Pachelbel: Partita #2 in c; **Chopin:** "Krakowiak" Rondo.

8:00/WNCN—Faure: *Pelleas et Melisande,* Op. 80: Incidental Music; **Schumann:** Scherzo, Gigue, Romanza, and Fughetta, Op. 32.

WNYC—The New Jersey Symphony Orchestra. **Haydn:** Sym #7 in C, "Le Midi"; **Ravel:** Piano Cto in G; **Reich:** *Eight Lines for Orchestra.*

8:05/WQXR-AM/FM—Vivaldi: Violin Cto in g; **Mussorgsky:** *Pictures at an Exhibition.*

9:00/WNCN—Stravinsky: *Firebird Suite;* **Weber:** Sonata for Violin & Piano in C, Op. 10, #6.

Thurs., May 1

3:00/WNCN—Tchaikovsky: *Seasons,* Op. 37b, #11, "November": In the Troika.

WNYC—Delius: *A Mass of Life.*

4:00/WQXR-AM/FM—Liszt: Transcendental Etude #9, "Ricordanza"; **Handel:** Oboe Cto #3 in g.

5:00/WNCN—Debussy: Sonata for Piano & Cello in d.

6:00/WNCN—Brahms: "Academic Festival" Ov, Op. 80; **J. C. Bach:** Sinfonia Concertante for Oboe & Cello in F.

7:03/WQXR-AM/FM—Marine Midland's Chamber Music Festival. Winner of the 1986 Naumburg International Chamber Music Competition.

8:00/WNYC—The Chamber Music Society of Lincoln Center. With guest Marvis Martin, soprano. **Durante:** "Agnus Dei" for Soprano, 2 Violins, Viola & Continuo; **Handel:** "Oh, Had I Jubal's Lyre," from *Joshua,* for Soprano, Strings & Continuo.

8:05/WQXR-AM/FM—Purcell: *The Indian Queen:* "Trumpet" Ov; **Mendelssohn:** Sym #3 in a, "Scotch."

9:00/WNCN—AT&T Presents Carnegie Hall Tonight. John Rubinstein, host. Tokyo String Quartet. **Beethoven:** String Qt #8 in e, Op. 59, #2, "Rasumovsky."

Fri., May 2

3:00/WNCN—Handel: Sonata for Flute & Continuo in e; **Offenbach:** *Gaite Parisienne.*

WNYC—Walton conducts Walton.

4:00/WQXR-AM/FM—Dvorak: *The Midday Witch;* **Vivaldi:** Chamber Cto in D, "La Pastorella."

5:00/WNCN—Vivaldi: Cto for Harp in D; **Leclair:** Sonata for Flute & Continuo in C, Op. 2, #3.

6:00/WNCN—Tchaikovsky: *Marche Slav,* Op. 31; **MacDowell:** *Woodland Sketches,* Op. 51.

7:04/WQXR-AM/FM—Mozart: Violin & Piano Sonata in F; **Chopin:** Allegro de Concert for Piano & Orch.

8:00/WNCN—Bach: "Brandenburg" Cto #4 in G; **Piston:** Concertino for Piano & Chamber Orch.

8:05/WQXR-AM/FM—Borodin: Sym #2 in b; **Glazunov:** Piano Cto #2 in b.

9:00/WNCN—Haydn: Sym #49 in f, "La Passione"; **Marais:** Suite for Flute & Continuo in D.

9:06/WQXR-AM/FM—San Francisco Symphony Orchestra. Edo de Waart, conductor; soprano Leontyne Price. **Gabrieli:** Canzon a 12; **Mozart:** *Idomeneo:* "Oreste d'Ajace."

Sat., May 3

9:05 a.m./WQXR-AM/FM—Piano Personalities. Lazar Berman, pianist. **Chopin:** Piano Sonata #2 in a, Op. 22; **Chopin:** Polonaise #1 in c, Op. 26, #1.

10:00 a.m./WNCN—Brahms: Scherzo in e-flat, Op. 4; **Haydn:** Trio for Baryton #71 in A.

10:04 a.m./WQXR-AM/FM—Vivaldi: Cto in B-Flat; **Stravinsky:** *Firebird Suite.*

11:00 a.m./WNCN—M. Franck: *Intrada;* **Haydn:** Trio #4 in G, "London."

11:05 a.m./WQXR-AM/FM—Haydn: Sinfonia Concertante in B-Flat; **Sor:** Sicilienne & Introduction & Variations.

12:00/WNCN—Chopin: Polonaise in e-flat, Op. 26, #2, "Serbian"; **Poulenc:** Cto for Organ, Strings & Timpani in g.

WNYC—New Sounds. **Aaberg:** *High Plains;* **Mercator:** *Imagination.*

1:04/WQXR-AM/FM—Debussy: Cello & Piano Sonata in d.

2:00/WNCN—Schumann: Lieder "Fruhlingsnacht," Op. 39, #12; **Respighi:** *Botticelli Triptych:* Spring.

2:05/WQXR-AM/FM—Lyric Opera of Chicago. **Bellini:** *I Capuleti e I Montecchi* (O'Neill, Kennedy, Kavrakos, Troyanos, Gasdia/Renzetti).

3:00/WNCN—Brahms: "Tragic" Ov, Op. 81; **Corelli:** Cto Grosso in B-Flat, Op. 6, #11.

5:05/WQXR-AM/FM—Mozart: March in D; **Debussy:** *Preludes,* Book I: Des pas sur la neige.

6:00/WNCN—Faure: *Mirages,* Op. 113; **Vivaldi:** Cto for Oboe & Strings in a.

6:05/WQXR-AM/FM—Beethoven: Sym #8 in F; **Handel:** Sonata in g for Recorder.

8:00/WNCN—Artist's Image. Itzhak Perlman, violinist. **Brahms:** Sonata for Violin & Piano; **Mozart:** Cto for Violin #3 in G.

8:04/WQXR-AM/FM—The cellist Gregor Piatigorsky in music of Schubert, Schumann, and Faure.

9:00/WKCR—Opera Topics. Lorenzo Alvary's report on the "1985 Competition for Operatic Voices" in Naples.

WNCN—Saturday Night Opera. **Puccini:** *Turandot* (Ricciarelli, Hendricks, Domingo, Raimondi, Vienna Phil/Karajan).

9:04/WQXR-AM/FM—The Cleveland Orchestra. Friedrich Cerha, conductor; bass-baritone. **Schubert:** Sym #8 in b, "Unfinished"; **Webern:** 6 Pieces, Op. 6; **Cerha:** *Songs From Baal.*

Sun., May 4

9:00 a.m./WNYC—Haydn: Sym #17 in F; **Mozart:** Piano Cto in A.

9:05 a.m./WQXR-AM/FM—Piano Personalities. Andre Watts, pianist. **Beethoven:** Piano Sonata #7 in a, Op. 22; **Liszt:** Paganini Etude #3 in g-sharp.

10:00 a.m./WNCN—Classic Guitar. **Aguado:** Polonaise, Op. 2, #2 for Guitar; **Paganini:** Sonata Concertata for Flute & Guitar.

WNYC—Saint-Saens: "Wedding Cake," Op. 76; **Dvorak:** Waltzes, Op. 54, #1 & 2.

11:00 a.m./WNCN—Mozart: *Missa Solemnis;* **Herold:** *Zampa:* Ov.

WNYC—Bach: *The Art of Fugue.*

1:00/WNCN—Chicago Symphony Orchestra. Georg Solti, conductor. **Haydn:** Sym #95 in c; **Bruckner:** Sym #7 in E.

WNYC—Stravinsky: *Elegie;* **Prokofiev:** Sonata for Violin Solo, Op. 115.

3:04/WQXR-AM/FM—The New York Philharmonic. Leonard Bernstein, conductor. **Harris:** Sym #3; **W. Schuman:** Sym #3; **Copland:** Sym #3.

6:00/WNCN—Handel: *Messiah:* Hallelujah; **Beethoven:** *Fidelio,* Op. 72: Ov.

7:00/WNCN—Vivaldi: Trio for Violin, Lute & Continuo in C; **Haydn:** Sym #85 in B-Flat, "Queen."

WNYC—Klemperer: Merry Waltz; **Weill:** Music from *The Threepenny Opera.*

7:30/WQXR-AM/FM—Gershwin: *Porgy and Bess: A Symphonic Picture.*

8:05/WQXR-AM/FM—Delta Opera House. **Verdi:** *Don Carlos* (Domingo, Ricciarelli, Terrani, Nucci, Raimondi, Ghiaurov, La Scala Orch/Abbado).

9:00/WNYC—The Berlin Festival. Berlin Radio Symphony Orchestra. **Reimann:** *Fragment from Lear;* **Stravinsky:** *Le Sacre du Printemps.*

Mon., May 5

3:00/WNCN—Holst: *Egdon Heath,* Op. 47; **Bartok:** Cto for Violin #1, Op. posth.

4:00/WQXR-AM/FM—Mozart: Qt #4 in C; **Goldmark:** "Springtime" Ov.

5:00/WNCN—Thomson: *Plow That Broke the Plains;* **B. Marcello:** Sonata for Recorder & Continuo in g, Op. 2, #3.

6:00/WNCN—Bach: "Brandenburg" Cto #2 in F; **Debussy:** *Prelude a l'apres-midi d'un faune.*

7:04/WQXR-AM/FM—Purcell: *The Gordian Knot Untied:* Suite; **M. Haydn:** Sym #26 in G.

8:00/WNYC—Brooklyn Academy of Music Chamber Music. James Buswell, violinist, Jeffrey Kahane and Leon Kirchner, pianists, and 13 Winds. **Berg:** *Kammerkonzert;* **Respighi:** Violin Sonata.

8:05/WQXR-AM/FM—Balakirev: Sym #1 in C; **Stravinsky:** Scherzo a la Russe.

9:00/WNCN—Bach: Orchestral Suite #4 in D; **Various:** Early American Vocal Music.

9:06/WQXR-AM/FM—The Boston Symphony Orchestra. John Oliver, conductor; soprano Margaret Marshall, mezzo-soprano Katherine Ciesisnki, tenor John Aler, baritone Benjamin Luxon, Tanglewood Festival Chorus. **Bach:** Mass in b.

Tues., May 6

3:00/WNCN—Wolf: *Goethe-Lieder:* Der neue Amadis; **R. Strauss:** Lieder, Op. 15.

WNYC—Glass: Music in 12 Parts.

4:00/WQXR-AM/FM—Delius: *Brigg Fair;* **Liszt:** *Annees de Pelerinage:* Sonetto de Petrarca #104.

5:00/WNCN—Mozart: Cto for Horn #1 in D; **Stravinsky:** Scherzo "Fantastique."

6:00/WNCN—J. A. Benda: Cto for Harpsichord & Strings in G; **Ravel:** Introduction & Allegro.

7:03/WQXR-AM/FM—Scarlatti: 6 Sonatas; **Mozart:** Adagio in E.

8:00/WNCN—WNCN Live. Manhattan Marimba Quartet live from the WNCN Performance Studio.

WNYC—Los Angeles Philharmonic. Twentieth-Century Virtuoso. **Drozin:** *Of Skin and Metal;* **Thorne:** Double Qnt; **Reynolds:** *Mistral.*

8:05/WQXR-AM/FM—Schubert: *Rosamunde:* Excerpts; **Respighi:** *Belkis, Queen of Sheba:* Excerpts.

9:00/WNCN—Gibbons: Keyboard Music; **Respighi:** *The Birds.*

9:06/WQXR-AM/FM—The Philadelphia Orchestra. Dennis Russell Davies, conductor; soprano Raili Viljakainen. **Sibelius:** Songs for Soprano & Orch; **Carter:** *Symphony of Three Orchestras;* **Mahler:** Sym #4 in G.

Unless otherwise indicated, all times are p.m. and all stations are FM.

TELEVISION
LISTINGS

Weekdays, April 30–May 2 and May 5–6

❷ WCBS
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Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

Please note: Due to programming adjustments for the new spring season, schedules are subject to many last-minute changes.

6:00
❷ Daybreak
❹ Today in New York
❺ New Zoo Revue
❼ World News
❾ Jimmy Swaggart
⓫ Wed/Open Mind: Public Affairs
Thu/Aprenda Ingles
Fri/New Jersey Now
Mon/Tom and Jerry
Tue/Carrascolendas
Ⓗ Wed/The Lion, the Witch and the Wardrobe
Ⓢ Tue/Rubber Tarzan

6:05
Ⓗ Thu/The Survival Series: Gorilla

6:30
❷ ❹ News
❺ Fat Albert
❾ 700 Club
⓫ Great Space Coaster
Ⓗ Fri/Minors
Mon/Family of Strangers
Ⓢ Fri/The Incredible Book Escape
Mon/**Movie:** Innocents Abroad

6:45
㉛ AM Weather

7:00
❷ Morning News
❹ Today
❺ Bugs and Porky
❼ Good Morning America (cc)
⓫ The Jetsons
㉛ Ohayo! New York
Ⓗ Thu/Puff and the Incredible Mr. Nobody
Tue/The Special Magic of Herself the Elf
Ⓢ Thu/Secret of Bird Watcher's Bay

7:30
❺ Plastic Man
❾ Straight Talk
⓫ Heathcliff
Ⓗ Fraggle Rock
Ⓢ Fri/Jo's Song
Tue/The Incredible Book Escape

8:00
❺ Jayce and the Wheeled Warriors
⓫ Gobots
⓭ 3-2-1 Contact
Ⓗ Wed/**Movie:** Tank
Thu/**Movie:** The Ice Pirates
Fri/**Movie:** Home From the Hill
Mon/**Movie:** Right of Way (cc)
Tue/**Movie:** Massive Retaliation
Ⓢ Wed/Magic Adventure
Thu/**Movie:** Conan the Destroyer (cc)
Fri/**Movie:** The Ratings Game (cc)

8:30
❺ The Flintstones
❾ Romper Room
⓫ Scooby Doo
⓭ Mister Rogers
Ⓢ Mon/**Movie:** The Incredible Shrinking Woman
Tue/Tom Petty and the Heartbreakers: Pack Up the Plantation

9:00
❷ Perfect Match
❹ Donahue
❺ Brady Bunch
❼ Morning Show
⓫ Odd Couple
⓭ Sesame Street (cc)
㉛ Body Electric
Ⓦ Wed/**Movie:** The Company of Wolves
Thu/**Movie:** Bustin' Loose
Fri/**Movie:** Friday the 13th—The Final Chapter
Mon/**Movie:** Rhinestone
Tue/**Movie:** Room Service

9:30
❷ Break the Bank
❺ Leave It to Beaver
❾ Joker's Wild
⓫ Tony Randall Show
㉛ Tue/Madeline Cooks
Ⓗ Tue/**Movie:** Ladyhawke

10:00
❷ $25,000 Pyramid
❹ Family Ties
❺ I Love Lucy
❾ Tic Tac Dough
⓫ Sanford & Son
㉛ Tue/On Our Own
Ⓗ Wed/**Movie:** Between Friends (cc)
Thu/**Movie:** Door to Door
Mon/**Movie:** Sixteen Candles (cc)
Ⓢ Wed/**Movie:** Bananas
Thu/**Movie:** For the First Time
Fri, Tue/**Movie:** It All Came True
Mon/**Movie:** Nancy Goes to Rio

10:30
❷ New Card Sharks
❹ Sale of the Century
❺ Make Room for Daddy
❼ Sally Jessy Raphaël
❾ Partridge Family
⓫ Best Talk in Town
Ⓗ Fri/**Movie:** Baby Blue Marine

11:00
❷ Price Is Right
❹ Wheel of Fortune
❺ Gilligan's Island
❼ Lifestyles of the Rich and Famous
❾ Bewitched
⓫ Wed/**Movie:** Mr. Moto's Gamble (1938)
Thu/**Movie:** Sherlock Holmes in Pursuit to Algiers (1945)
Fri/**Movie:** The Reckless Moment (1949). James Mason.
Mon/**Movie:** Sherlock Holmes Faces Death (1943)
Tue/**Movie:** Charlie Chan in Dangerous Money (1946)
Ⓦ Wed/**Movie:** Desperately Seeking Susan
Thu/**Movie:** Room Service
Fri/**Movie:** The Boys of Summer
Mon/**Movie:** Gymkata
Tue/**Movie:** Torchlight

11:30
❹ Scrabble
❺ Divorce Court
❼ New Love American Style
❾ I Dream of Jeannie
Ⓗ Mon/Video Jukebox
Tue/Not *Necessarily* the News
Ⓢ Wed/**Movie:** Honeysuckle Rose

12 NOON
❷ Press Your Luck
❹ Super Password
❺ ❾ News
❼ Ryan's Hope
Ⓗ Wed/**Movie:** The Purple Rose of Cairo (cc)
Thu/**Movie:** Rhinestone (cc)
Fri/**Movie:** Testament (cc)
Mon/**Movie:** Mae West (cc)
Tue/**Movie:** Barry Lyndon
Ⓢ Thu/**Movie:** Ladyhawke (cc)
Mon/Bill Cosby Himself
Tue/**Movie:** Racing With the Moon (cc)

12:30
❷ Young and the Restless
❹ Search for Tomorrow
❺ Midday
❼ Loving
⓫ Wed/**Movie:** The Poseidon Adventure (1972)
Thu/**Movie:** The Drowning Pool (1975)
Fri/**Movie:** The Murder That Wouldn't Die (1980)
Mon/**Movie:** Man on a Swing (1974)
Tue/**Movie:** The Train Robbers (1973)
Ⓢ Fri/**Movie:** Mass Appeal (cc)

1:00
❹ Days of Our Lives
❼ All My Children
❾ Merv Griffin
Ⓦ Wed/**Movie:** The Bounty
Fri/**Movie:** Under the Volcano
Mon/**Movie:** Dodsworth
Tue/**Movie:** Friday the 13th—The Final Chapter

1:30
❷ As the World Turns
❺ Hour Magazine
Ⓗ Wed/Video Jukebox
Fri/**Movie:** Cat's Eye
Ⓦ Thu/**Movie:** One Deadly Summer

2:00
❹ Another World
❼ One Life to Live
❾ Let's Make a Deal
Ⓗ Wed/**Movie:** Second Thoughts
Thu/Philip Marlowe, Private Eye
Mon/**Movie:** Raintree County
Ⓢ Wed/**Movie:** Ten From Your Show of Shows
Thu/**Movie:** All of Me
Mon/**Movie:** Ice Pirates
Tue/**Movie:** The Ratings Game (cc)

2:30
❷ Capitol
❺ Woody Woodpecker
❾ Dating Game
⓫ Mask
Ⓢ Fri/**Movie:** The Incredible Shrinking Woman

3:00
❷ Guiding Light
❹ Santa Barbara
❺ Inspector Gadget
❼ General Hospital
❾ Hawaii Five-O
⓫ The Jetsons
⓭ Wed/Food for Thought
Thu/Great Chefs of New Orleans
Fri/Frugal Gourmet
Mon/Great Chefs of Chicago
Tue/Learning in New York
Ⓗ Thu/**Movie:** Greystoke
Fri/Minors
Ⓦ Thu/**Movie:** Bustin' Loose
Fri/**Movie:** Friday the 13th—The Final Chapter
Mon/**Movie:** Ninja III
Tue/**Movie:** Under the Volcano

3:15
Ⓦ Wed/**Movie:** The Company of Wolves

3:30
❺ She-Ra
⓫ The Transformers
⓭ Wed/This Old House (cc)
Thu/Cats & Dogs
Fri/Victory Garden
Mon/All New This Old House (cc)
Tue/Learning in New York
Ⓗ Tue/**Movie:** The Purple Rose of Cairo (cc)

4:00
❷ Quincy
❹ Love Connection (except Tue)
Tue/Take Eight
❺ He-Man
❼ Wed/After School Special
Thu–Fri/Jeopardy
Mon–Tue/Sale of the Century
❾ Vega$
⓫ G.I. Joe
⓭ Sesame Street (cc)
Ⓗ Wed/**Movie:** When We First Met
Fri/**Movie:** Adventures of Huckleberry Finn
Ⓢ Wed/Magic Adventure
Thu/Rubber Tarzan
Fri, Mon/Pick Me Up at Peggy's Cove
Tue/The Incredible Book Escape

4:30
❹ People's Court (except Tue)
❺ Thundercats
❼ Thu–Fri/Sale of the Century
Mon–Tue/Jeopardy
⓫ Good Times
㉛ World TV Presents
Ⓢ Fri/Jo's Song
Mon/**Movie:** Innocents Abroad
Ⓦ Mon/Enchanted Journey

5:00
❷ ❼ News
❹ Live at Five
❺ Brady Bunch
❾ Police Woman
⓫ Eight Is Enough
⓭ Mister Rogers
Ⓗ Wed/The Lion, the Witch and the Wardrobe
Mon/**Movie:** To Race the Wind
Tue/Mom's On Strike
Ⓢ Fri/The Incredible Book Escape
Tue/Rubber Tarzan
Ⓦ Wed/**Movie:** Something Wicked This Way Comes
Thu/Enchanted Journey
Fri/**Movie:** The Masquerader
Tue/The Secret Agent Club

5:30
❺ What's Happening
⓭ 3-2-1 Contact (cc)
㉛ Wed/Everything Else
Thu/Media Arts
Fri/Art in New York
Mon/Insight
Tue/Focus on Women
Ⓗ Thu/Puff and the Incredible Mr. Nobody
Ⓢ Wed/**Movie:** Benji
Thu/Secret of Bird Watcher's Bay

5:45
㉛ News From City Hall

Weeknights, April 30–May 2 and May 5–6

WED., APR. 30

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ Hart to Hart
⓫ Gimme a Break
⓭ New Jersey Network News

6:30
❺ One Day at a Time
⓫ Benson
⓭ Nightly Business Report
㉑ Doctor Who
🅗 **Movie:** Blame It On the Night

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ $100,000 Pyramid
⓫ The Jeffersons
⓭ This Old House
㉑ Nightly Business Report
🅢 The Honeymooners . . . The Lost Episodes (cc)
🅦 **Movie:** The Last Dragon

7:30
❷ Wheel of Fortune
❹ New Newlywed Game
❺ All in the Family
❼ Entertainment Tonight
❾ Million Dollar Chance of a Lifetime
⓫ News
⓭ MacNeil/Lehrer Newshour
㉑ Long Island Report

8:00
❷ West 57th
❹ Highway to Heaven
❺ P.M. Magazine
❼ MacGyver (cc)
❾ News
⓫ **Movie:** Strong Medicine (1985). Part I. Pamela Sue Martin, Patrick Duffy. (Repeat broadcast of Mon., Apr. 28 at 8 p.m.)
㉑ Cathedral (cc)
㉛ Moments in Time
🅗 **Movie:** The Wild Life
🅝 **Movie:** Black Orpheus
🅢 Brothers (cc)

8:30
❺ **Movie:** McMillan and Wife—Husbands, Wives and Killers (1973). Rock Hudson, Susan Saint James.
❾ Family Feud
⓭ You Gotta Have Art: The Stone Carvers
🅢 Bizarre '86

9:00
❷ **Movie:** Thursday's Child (1983). Gena Rowlands, Don Murray. Drama about a family whose teenage son undergoes a heart transplant.
❹ Blacke's Magic
❼ Dynasty (cc)
❾ **Movie:** Torture Garden (1967). Jack Palance, Burgess Meredith.
⓭ Cathedral (cc)
㉑ Say Amen, Somebody (cc)
㉛ New World Visions
🅢 Gallagher: Over Your Head
🅦 **Movie:** Desperately Seeking Susan

10:00
❹ St. Elsewhere
❺ ⓫ News
❼ Hotel
⓭ Say Amen, Somebody
㉛ Right to Know
🅗 **Movie:** The Falcon and the Snowman (cc)
🅝 **Movie:** Orpheus
🅢 Gallagher: The Bookkeeper

10:30
⓫ News
㉑ The Stone Carvers
㉛ Doctor Who

11:00
❷ ❹ ❼ News
❺ Taxi
❾ Benny Hill
⓫ Barney Miller
㉑ Nightly Business Report
🅢 **Movie:** Honey
🅦 **Movie:** Scoundrels

11:30
❷ T. J. Hooker
❹ Tonight Show
❺ Dynasty
❼ Nightline
❾ Bizarre
⓫ The Honeymooners
⓭ Pride of Place: Building the American Dream—Resorts
㉑ Long Island Report

12 MIDNIGHT
❼ Headline Chasers
❾ Hawaii Five-O
⓫ Star Trek
🅝 **Movie:** The Decline of Western Civilization

12:15
🅗 **Movie:** Code of Silence (cc)

12:30
❹ David Letterman
❺ Comedy Tonight
❼ Eye on Hollywood
⓭ Masterpiece Theatre: By the Sword Divided (cc)
🅢 An Audience With Mel Brooks
🅦 **Movie:** The Company of Wolves

12:40
❷ **Movie:** Packin' It In (1983). Richard Benjamin, Paula Prentiss.

1:00
❺ Get Smart
❼ **Movie:** Questor Tapes (1973). Robert Foxworth, Mike Farrell.
❾ Joe Franklin
⓫ Comedy Break

1:30
❹ ⓫ News
❺ I Love Lucy
🅢 **Movie:** Honeysuckle Rose

2:00
❷ News
❹ Price Is Right
❺ **Movie:** Thank Your Lucky Stars (1943). Eddie Cantor, Dinah Shore.
❾ **Movie:** Frankie and Johnny (1966). Elvis Presley, Donna Douglas.
⓫ Start of Something Big
🅗 **Movie:** That Championship Season

2:15
🅦 **Movie:** The Bounty

2:30
❹ Ben Casey

3:00
❼ Hollywood Close-up
⓫ Emergency

3:30
❹ Ben Casey

3:35
🅢 **Movie:** Ten From Your Show of Shows

3:55
🅗 Video Jukebox

4:00
❾ Joe Franklin
⓫ Kung Fu

4:25
🅗 **Movie:** The Wild Life (cc)

4:30
❹ Here's Lucy

4:36
❺ Get Smart

5:00
❹ Here's Lucy
❾ News
⓫ Life of Riley

5:10
🅢 **Movie:** Benji

5:30
❹ Flying Nun
❼ Morning Stretch
⓫ News

THU., MAY 1

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ Hart to Hart
⓫ Gimme a Break
⓭ New Jersey Network News
🅗 The Survival Series: Gorilla

6:30
❺ One Day at a Time
⓫ Benson
⓭ Nightly Business Report (cc)
㉑ Doctor Who
🅢 Monkey's Paw
🅦 **Movie:** Room Service

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ $100,000 Pyramid
⓫ The Jeffersons
⓭ Food for Thought
㉑ Nightly Business Report
🅗 **Movie:** The Ice Pirates
🅢 **Movie:** Conan the Destroyer (cc)

7:30
❷ Wheel of Fortune
❹ New Newlywed Game
❺ All in the Family
❼ Entertainment Tonight
❾ Million Dollar Chance of a Lifetime
⓫ **Baseball:** Yankees vs. Minnesota
⓭ MacNeil/Lehrer NewsHour
㉑ Long Island Report

8:00
❷ Simon & Simon
❹ Cosby Show
❺ **Movie:** Game of Death (1979). Bruce Lee, Gig Young.
❼ Ripley's Believe It or Not (cc)
❾ News
㉑ Brainstormers
㉛ Placido Domingo Sings Zarzuela
🅝 **Movie:** Vengeance Is Mine
🅦 **Movie:** Ghostbusters

8:30
❹ Family Ties
❾ Family Feud
⓭ Currents: Not in My Neighborhood
㉑ This Old House (cc)

9:00
❷ Bridges to Cross
❹ Cheers
❼ The Colbys
❾ **Movie:** The Stone Killer (1973). Charles Bronson, Martin Balsam.
⓭ Heart of the Dragon: Believing (cc)
㉑ Mystery!: Agatha Christie's Partners in Crime (cc)
㉛ **Movie:** Only One New York
🅗 **Movie:** Brewster's Millions (cc)
🅢 **Movie:** Ladyhawke (cc)

9:30
❹ Night Court
㉛ Lili

10:00
❷ Knots Landing
❹ Hill Street Blues
❺ ⓫ News
❼ 20/20 (cc)
⓭ Metroline
㉑ The Pallisers
㉛ On Our Own
🅦 **Movie:** Bustin' Loose

10:15
🅝 **Movie:** The Company of Wolves

10:30
⓫ News
㉛ Doctor Who

11:00
❷ ❹ ❼ News
❺ Taxi
❾ Benny Hill
⓫ Barney Miller
⓭ Channel Crossings: Invasion
㉑ Nightly Business Report
🅗 Philip Marlowe, Private Eye
🅢 **Movie:** The Honeymooners . . . The Lost Episodes (cc)

11:30
❷ Night Heat
❹ Tonight Show
❺ Dynasty
❼ Nightline
❾ Racing
⓫ The Honeymooners
㉑ Long Island Report
🅦 **Movie:** China Girl

11:45
🅢 **Movie:** All of Me

12 MIDNIGHT
❼ Headline Chasers
❾ Hawaii Five-O
⓫ Star Trek
🅗 **Movie:** Creature (cc)
🅝 **Movie:** Heartland

12:30
❹ David Letterman
❺ Comedy Tonight
❼ Eye on Hollywood

12:40
❷ **Movie:** Spasms (1983). Peter Fonda.

12:45
🅦 **Movie:** One Deadly Summer

1:00
❺ **Special:** Please Help Me Live
❼ **Movie:** Yankee Buccaneer (1952). Jeff Chandler, Scott Brady.
❾ Joe Franklin
⓫ Comedy Break

1:20
🅢 **Movie:** Friday the 13th Part V—A New Beginning (cc)

1:30
❹ ⓫ News

1:40
🅗 **Movie:** The Hills Have Eyes II

2:00
❷ News
❹ Price Is Right
❺ **Movie:** The Battling Bellhop (1936). Bette Davis, Humphrey Bogart.
❾ **Movie:** Kid Galahad (1962). Elvis Presley, Charles Bronson.
⓫ Lifestyles of the Rich and Famous

2:30
❹ Ben Casey

3:00
⓫ Emergency
🅢 **Movie:** The Divine Nymph
🅦 **Movie:** Ghostbusters

3:10
🅗 **Movie:** Hot Resort

3:30
❹ Ben Casey

4:00
❾ Joe Franklin
⓫ Kung Fu

4:10
❺ Get Smart

4:30
❹ Here's Lucy

4:45
🅗 **Movie:** The Jerk

4:50
🅢 Rubber Tarzan

5:00
❹ Here's Lucy
❾ News
⓫ Life of Riley

5:30
❹ Flying Nun
❼ Morning Stretch
⓫ News

FRI., MAY 2

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ Hart to Hart
⓫ Gimme a Break
⓭ New Jersey Network News
🅗 **Movie:** Oh, God! You Devil (cc)
🅢 Barry Manilow: The Concert at Blenheim Palace

6:30
❺ One Day at a Time
⓫ Benson
⓭ Nightly Business Report (cc)
㉑ Doctor Who
🅦 **Movie:** The Boys of Summer

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ $100,000 Pyramid
⓫ The Jeffersons
⓭ Sneak Previews
㉑ Nightly Business Report

7:30
❷ Wheel of Fortune
❹ New Newlywed Game
❺ All in the Family
❼ Entertainment Tonight
❾ **Baseball:** Mets vs. Cincinnati
⓫ **Baseball:** Yankees vs. Texas
⓭ MacNeil/Lehrer NewsHour
㉑ Long Island Report
🅢 It's Showtime

8:00
❷ Charlie & Co.
❹ Knight Rider
❺ P.M. Magazine
❼ Webster (cc)
㉑ ㉛ Washington Week in Review
🅗 **Movie:** Bachelor Party (cc)
🅝 **Movie:** The Shooting Party
🅢 **Movie:** The Ratings Game (cc)
🅦 **Movie:** Stick

8:30
❷ Leo & Liz in Beverly Hills
❺ **Movie:** The New Love Boat (1977). Gavin MacLeod, Fred Grandy.
❼ Mr. Belvedere (cc)
⓭ ㉑ ㉛ Wall Street Week

9:00
❷ Dallas
❹ Last Precinct
❼ Mr. Sunshine (cc)
⓭ Great Performances: Dance in America
㉑ Forever Wild
㉛ Masterpiece Theatre: By the Sword Divided (Part VI)

9:30
❼ Joe Bash (cc)

10:00
❷ Falcon Crest
❹ Miami Vice
❺ ❾ ⓫ News
❼ Fall Guy (cc)
⓭ Rodin: The Gates of Hell
㉑ Mystery!: The Adventures of Sherlock Holmes (cc)
㉛ P.O.V.
🅗 The Hitchhiker
🅝 **Movie:** Rules of the Game
🅢 Jay Leno and the American Dream
🅦 **Movie:** Friday the 13th—The Final Chapter

10:30
⓫ News
㉛ Doctor Who
🅗 **Movie:** Cat's Eye (cc)

11:00
❷ ❹ ❼ News
❺ Taxi
❾ Benny Hill
⓫ Barney Miller
⓭ **Movie:** Cape Fear (1962). Gregory Peck, Robert Mitchum.
㉑ Nightly Business Report

SOLUTIONS TO LAST WEEK'S PUZZLES

	L	O	C	A	L	B	R	A	N	C	H	E	S	
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TELEVISION

S **Movie:** Hot Dog . . . The Movie (cc)

11:30
2 Magnum, P.I.
4 Tonight Show
5 Dynasty
7 Nightline
9 Bizarre
11 The Honeymooners
21 Long Island Report
W **Movie:** Never Sleep Alone

12 MIDNIGHT
7 New York Hot Tracks
9 Hawaii Five-0
11 Star Trek
N **Movie:** Limelight

12:05
H **Movie:** Richard Pryor Live in Concert

12:30
4 Friday Night Videos
5 Comedy Tonight

12:40
2 **Movie:** McGarrett: The Red Door (1979). Jack Lord, William Smith.
S **Movie:** The Incredible Shrinking Woman

1:00
5 Star Search
9 Joe Franklin
11 Comedy Break
W **Movie:** Under the Volcano

1:30
7 Eye on Hollywood
11 News
H **Movie:** No Small Affair

1:45
2 **Movie:** Nightmare at Pendragon's Castle (1978). Vincent Baggetta, Ken Swofford.

2:00
4 News
5 **Movie:** Monsieur Beaucaire (1946). Bob Hope, Marjorie Reynolds.
7 Headline Chasers
9 **Movie:** Follow That Dream (1962). Elvis Presley, Anne Helm. A family fights to homestead a piece of unclaimed land, despite much opposition.
11 Start of Something Big

2:15
S **Movie:** The Perils of Gwendoline

2:30
4 Price Is Right
7 **Movie:** D-Day on Mars (1966). Dennis Moore, Mary Moore.

3:00
4 Music City USA
11 Emergency
W **Movie:** Stick

3:15
H **Movie:** Nickel Mountain

3:30
4 Hit City

3:50
S **Movie:** Mass Appeal (cc)

3:58
2 Newsmakers

4:00
4 Ben Casey
5 Get Smart
9 Joe Franklin
11 Kung Fu

4:28
2 **Movie:** True Grit (1978). Warren Oates, James Stephens.

4:50
H **Movie:** The Missionary

5:00
4 Here's Lucy
9 News
11 U.S. Farm Report

5:30
4 Sonrisas
9 11 News
S Pick Me Up at Peggy's Cove

MON., MAY 5

6:00
2 4 7 News
5 Three's Company
9 Hart to Hart
11 Gimme a Break
13 New Jersey Network News
W **Movie:** Rhinestone

6:30
5 One Day at a Time
11 Benson
13 Nightly Business Report
21 Dr. Who
S It's Showtime

7:00
2 4 7 News
5 M*A*S*H
9 $100,000 Pyramid
11 The Jeffersons
13 Monty Python's Flying Circus
21 Nightly Business Report
H Paddington's Birthday Bonanza
S Faerie Tale Theatre: The Snow Queen (cc)

7:30
2 Wheel of Fortune
4 New Newlywed Game
5 All in the Family
7 Entertainment Tonight
9 Million Dollar Chance of a Lifetime
11 News
13 MacNeil/Lehrer NewsHour
21 Long Island Report
H Fraggle Rock

8:00
2 Scarecrow and Mrs. King
4 You Again?
5 P.M. Magazine
7 Hardcastle and McCormick
9 News
11 **Movie:** Strong Medicine (1985). Part II. Pamela Sue Martin, Patrick Duffy. (Part I, Mon., Apr. 28 at 8 p.m. and repeated Wed., Apr. 30 at 8 p.m.)
21 Heart of the Dragon (cc)
31 Beats of the Heart
H **Movie:** Sixteen Candles (cc)
N **Movie:** Who's Afraid of Viginia Woolf?
S Barry Manilow: The Concert at Blenheim Palace
W **Movie:** 1918

8:30
4 Valerie
5 **Movie:** Vegas (1978). Robert Urich, Tony Curtis.
9 Family Feud
13 Adam Smith's Money World

9:00
2 Kate & Allie
4 **Movie:** The Deliberate Stranger (1986). Part II. Mark Harmon, Frederic Forrest. (Part I, Sun., May 4 at 9 p.m.)
7 North and South, Book II. (1986). Part II. Olivia de Havilland. (Part I, Sun., May 4 at 9 p.m.)
9 **Movie:** Cabaret (1972). Liza Minnelli. Musical drama set in a Berlin cabaret amidst the rising tide of Nazism.
13 American Playhouse: Rocket to the Moon (cc)
21 Undersea World of Jacques Cousteau
31 Crime Inc.: All in the Family

9:30
2 Newhart
H **Movie:** Code of Silence (cc)
S **Movie:** Blazing Saddles
W **Movie:** Gymkata

10:00
2 Cagney & Lacey
5 11 News
21 Mystery!: The Adventures of Sherlock Holmes (cc)

10:15
N **Movie:** Father of the Bride

10:30
11 News
31 Doctor Who

11:00
2 4 7 News
5 Taxi
11 Barney Miller
13 Mystery!: Agatha Christie's Partners in Crime—The Ambassador's Boot
21 Nightly Business Report
W **Movie:** Candy Goes to Hollywood

11:05
S **Movie:** Ice Pirates

11:30
2 Remington Steele
4 Best of Carson
5 Dynasty
7 Nightline
9 Bizarre
11 The Honeymooners
21 Long Island Report
H **Movie:** Ghoulies

12 MIDNIGHT
7 Headline Chasers
9 Hawaii Five-O
11 Star Trek
N **Movie:** Raintree County

12:30
4 David Letterman
5 Comedy Tonight
7 Eye on Hollywood
W **Movie:** Dodsworth

12:40
2 **Movie:** A Midsummer Night's Sex Comedy (1982). Woody Allen, Mia Farrow.
S Bill Cosby Himself

12:55
H **Movie:** The Falcon and the Snowman (cc)

1:00
5 Get Smart
7 **Movie:** Borgia Stick (1967). Don Murray.
9 Joe Franklin
11 Comedy Break

1:30
4 11 News
5 I Love Lucy

2:00
2 News
4 Price Is Right
5 **Movie:** The Bed-Sitting Room (1969). Rita Tushingham, Peter Cook.
9 **Movie:** Two for Two (1950). Doris Day, Gene Nelson.
11 **Movie:** Boomerang (1947). Dana Andrews, Jane Wyatt. An innocent vagrant is arrested for the murder of a clergyman.

2:30
4 Ben Casey
S **Movie:** Hot Dog . . . The Movie (cc)

3:00
W **Movie:** Ninja III

3:10
H **Movie:** The Missionary

3:30
4 Ben Casey

3:58
5 Get Smart

4:00
9 Joe Franklin
11 Life and Times of Grizzly Adams

4:05
S Faerie Tale Theatre: The Snow Queen (cc)

4:30
4 Here's Lucy

4:40
H Video Jukebox

5:00
4 Here's Lucy
9 News
11 Life of Riley

5:30
4 Flying Nun
7 Morning Stretch
11 News
S Pick Me Up at Peggy's Cove

TUE., MAY 6

6:00
2 4 7 News
5 Three's Company
9 Hart to Hart
11 Gimme a Break
13 New Jersey Network News
H **Movie:** The Pilot
W **Movie:** Room Service

6:30
5 One Day at a Time
11 Benson
13 Nightly Business Report
21 Doctor Who
S **Movie:** All of Me

7:00
2 4 7 News
5 M*A*S*H
9 $100,000 Pyramid
11 The Jeffersons
13 Profiles of Nature: The Cougar
21 Nightly Business Report

7:30
2 Wheel of Fortune
4 New Newlywed Game
5 All in the Family
7 Entertainment Tonight
9 Million Dollar Chance of a Lifetime

News
MacNeil/Lehrer Iewshour
Long Island Report
Baseball: Mets vs. louston
oncludes at 10:30)

:00
Morning Star/Evening tar
A-Team
P.M. Magazine
Who's the Boss? (cc)
News
Baseball: Yankees vs. hicago White Sox
Nature: Birdwatch rom Florida
Mystery!: Agatha hristie's Crime II art I)
Movie: Ladyhawke
Movie: The Company f Wolves
Movie: Racing With e Moon (cc)

:30
Movie: Charlie's ngels (1976). Kate ackson, Jaclyn Smith.
Growing Pains

❾ Family Feud
⓭ Innovation: Old Wine, New Science

9:00
❷ Mike Hammer
❹ Hunter
❼ North and South, Book II (1986). Part III. Olivia de Havilland. (Part I, Sun., May 4 at 9 p.m.)
❾ **Movie:** Shamus (1973). Burt Reynolds, Dyan Cannon.
⓭ Frontline: Memory of the Camps (cc)
㉑ Masterpiece Theatre: By the Sword Divided (cc)
㉛ Crime Inc.: The Making of the Mob

10:00
❷ The Equalizer
❹ Stingray
❺ News
⓭ The Sorrow and the Pity
㉑ Mystery!: The Adventures of Sherlock Holmes (cc)
㉛ Presente

Ⓗ Philip Marlowe, Private Eye
Ⓝ **Movie:** *Limelight*
Ⓢ The Paper Chase: The Third Year—It's Only a Show (cc)

10:30
⓫ News
㉛ Doctor Who
Ⓦ **Movie:** The Slugger's Wife

11:00
❷ ❹ ❼ ⓫ News
❺ Taxi
❾ Benny Hill
㉑ Nightly Business Report
Ⓗ **Movie:** The Purple Rose of Cairo (cc)
Ⓢ Tom Petty and the Heartbreakers: Pack Up the Plantation

11:30
❷ Simon & Simon
❹ Tonight Show
❺ Dynasty
❼ Nightline
❾ Bizarre
⓫ The Honeymooners
㉑ Long Island Report

12 MIDNIGHT
❼ Headline Chasers
❾ Hawaii Five-0
⓫ Star Trek
Ⓢ **Movie:** The Ratings Game (cc)

12:15
Ⓦ **Movie:** Fringe Benefits

12:30
❹ David Letterman
❺ Comedy Tonight
❼ Eye on Hollywood
Ⓗ **Movie:** Bachelor Party (cc)
Ⓝ **Movie:** Vengeance Is Mine

12:40
❷ **Movie:** The Five of Me (1981). David Birney, Dee Wallace.

1:00
❺ Get Smart
❼ **Movie:** The Private Navy of Sgt. O'Farrell (1968). Bob Hope, Phyllis Diller.
❾ Joe Franklin
⓫ Comedy Break

1:30
❹ ⓫ News
❺ I Love Lucy
Ⓦ **Movie:** Friday the 13th—The Final Chapter

2:00
❷ News
❹ Price Is Right
❺ **Movie:** The Best Man (1964). Henry Fonda, Lee Tracy.
❾ **Movie:** Calamity Jane (1953). Doris Day, Howard Keel.
⓫ **Movie:** Love Is a *Many Splendored Thing* (1955). William Holden.
Ⓢ **Movie:** Honey

2:20
Ⓗ Not *Necessarily* the News

2:30
❹ Ben Casey

2:50
Ⓗ **Movie:** Whirlpool

3:00
Ⓦ **Movie:** The Slugger's Wife

3:30
❹ Ben Casey
Ⓢ **Movie:** All of Me

4:00
❾ Joe Franklin
⓫ Kung Fu

4:11
❺ Get Smart

4:30
❹ Here's Lucy

4:40
Ⓗ Philip Marlowe, Private Eye

5:00
❹ Here's Lucy
❾ News
⓫ Life of Riley

5:15
Ⓢ The Paper Chase: The Third Year—It's Only a Show

5:30
❹ Flying Nun
❼ Morning Stretch
⓫ News
Ⓢ **Movie:** Limelight

Weekend, May 3–4

SAT., MAY 3

:00
❹ Lorne Greene's New Wilderness
❺ Young Edition
❼ Greatest Sports Legends: John Henry
❾ David Toma
⓫ It's Your Business
Ⓢ **Movie:** F.I.S.T

:25
Ⓗ **Movie:** Talk to Me (cc)

:30
❷ Patchwork Family
❹ Hickory Hideout
❺ World Tomorrow
❼ Hee Haw
❾ Face-off
⓫ Josie and the Pussycats

7:00
❹ Robotech
❺ Terrahawks
❼ Davey and Goliath
❾ New Jersey People
⓫ Tom and Jerry

7:30
❷ Kidsworld
❹ Cliffwood Avenue Kids
❺ Wonderama
❼ Kids, Incorporated
❾ In Depth
⓫ Voltron

8:00
❷ Berenstain Bears
❹ Snorks
❺ Popeye
❼ Pink Panther and Sons
❾ In the Black
⓫ Little Rascals
⓭ Adam Smith's Money World
Ⓗ **Movie:** Something Wicked This Way Comes

8:30
❷ The Wuzzles
❹ Gummi Bears
❺ Rainbow Brite
❼ The Littles (cc)
❾ Meet the Mayors
⓫ **Movie:** Follow the Leader (1944). Leo Gorcey, Huntz Hall.
⓭ Wall $treet Week
Ⓢ **Movie:** The Painted Hills

9:00
❷ Jim Henson's Muppet Babies
❹ Smurfs
❺ Popples
❼ Bugs Bunny/Looney Tunes Comedy Hour
❾ Millionaire Maker
⓭ Washington Week in Review (cc)
Ⓦ **Movie:** Condemned

9:30
❷ Dungeons and Dragons
❺ Ulysses
⓭ John McLaughlin: One-on-One (cc)
㉛ On Our Own
Ⓗ **Movie:** Ladyhawke

10:00
❷ Hulk Hogan's Rock 'n' Wrestling!
❺ Bionic Woman
❼ Laff-a-Lympics
❾ Solid Gold
⓫ Puttin' On the Hits
⓭ Trade War: A Short Course on the Toyko Summit
㉛ Body Electric
Ⓢ **Movie:** The Outrage

10:30
❹ Punky Brewster
❼ Ewoks and Droids
⓫ FTV
㉛ Reading Rainbow

11:00
❷ Richie Rich
❹ Alvin and the Chipmunks
❺ **Movie:** Chino (1973). Charles Bronson, Jill Ireland.
❾ Wrestling
⓫ Soul Train
⓭ Tony Brown's Journal
㉛ Prisoner Marathon: Arrival (Concludes Sun., May 4, at 10 p.m.)

Ⓦ The Moonstone Gem

11:30
❷ Astro Minute
❹ Kidd Video
❼ Galactic Guardians
⓭ Open Mind
Ⓗ **Movie:** The Buddy System

12 NOON
❷ Pole Position
❹ Mr. T
❼ Weekend Specials (cc)
❾ Voyagers
⓫ Wrestling
⓭ The Shakespeare Hour: King Lear (Part III)
㉑ Gourmet Cooking (cc)
㉛ Prisoner Marathon: Free for All
Ⓢ **Movie:** Brewster's Millions (cc)
Ⓦ **Movie:** Meatballs Part II

12:30
❷ Get Along Gang
❹ Spider Man
❼ American Bandstand
㉑ This Old House (cc)

1:00
❷ Kidsworld
❹ Major League Baseball—An Inside Look
❺ **Movie:** Black Sabbath (1964). Boris Karloff, Mark Damon.
❾ **Movie:** Renegade Ninjas (1984). Hiroki Matsukata.
⓫ **Movie:** Legend of Seven Golden Vampires (1974). Peter Cushing, Robin Stewart.
⓭ American Playhouse: Damien (cc)
㉑ Kathy's Kitchen
㉛ Prisoner Marathon: Dance of the Dead

1:15
❹ **Baseball:** Atlanta vs. Philadelphia or California vs. Milwaukee (concludes at 4)

1:30
❷ **Gymnastics:** NCAA Men's Tournament
❼ New York Hot Tracks
㉑ Frugel Gourmet
Ⓗ **Movie:** The Natural (cc)

2:00
㉑ Victory Garden
㉛ World TV Presents
Ⓢ **Movie:** Rustlers' Rhapsody (cc)

Ⓦ **Movie:** Top Secret!

2:30
❷ **Basketball:** NBA Playoff Game (concludes at 5)
❼ Hollywood Close-up
⓭ Great Performances: Live From Lincoln Center—New York Philharmonic Celebration With Zubin Mehta
㉑ Magic of Oil Painting

3:00
❺ Thunderbolt Fists (1972). Chuan Yean.
❼ Wide World of Sports
❾ **Movie:** Ironmaster (1983). Sam Pasco, George Eastman.
⓫ Star Games
㉑ Cats & Dogs (cc)

3:30
㉑ Motorweek
Ⓢ Rich Hall's Vanishing America

4:00
❹ **Golf:** Las Vegas Invitational
⓫ Dance Fever
㉑ Rod and Reel
㉛ Prisoner Marathon: Checkmate
Ⓗ Family of Strangers
Ⓦ Snow White

4:30
❼ Kentucky Derby
⓫ Puttin' On the Hits
⓭ Bodywatch: Nobody Ever Died of Middle Age
㉑ This Old House (cc)
Ⓢ **Movie:** F.I.S.T

5:00
❷ **Gymnastics:** NCAA Women's Tournament
❹ War of the Stars
❺ Mission: Impossible
❾ Greatest American Hero
⓫ Fame
⓭ Nature: Live Bird Watch
㉑ German Professional Soccer
㉛ Prisoner Marathon: Chimes of Big Ben
Ⓗ **Movie:** Talk to Me
Ⓦ Pinocchio

5:30
❹ Exciting World of Speed and Beauty

6:00
❷ The People
❹ ❼ News
❺ What's Happening Now
❾ Wrestling
⓫ Star Trek
⓭ Nature: Secrets of an African Jungle (cc)
㉑ The Shakespeare Hour: King Lear
㉛ Prisoner Marathon: A, B, and C
Ⓦ **Movie:** Sixteen Candles

6:30
❷ ❹ ❼ News (cc)
❺ Small Wonder
Ⓗ **Movie:** The Purple Rose of Cairo (cc)

7:00
❷ ❾ News
❹ Strictly Business
❺ Check It Out
❼ It's a Living
⓫ The Jeffersons
⓭ Newton's Apple (cc)
㉑ Nature: Secrets of an African Jungle
㉛ Prisoner Marathon: The General
Ⓢ Tom Petty and the Heartbreakers: Pack Up the Plantation

7:30
❷ Wheel of Fortune
❹ Fight Back
❺ Ted Knight Show
❼ It's Great to Be a Long Islander
❾ In Search Of
⓫ At the Movies
⓭ Wild America: All-American Animals (cc)

8:00
❷ Crazy Like a Fox
❹ Gimme a Break
❺ **Movie:** Across the Pacific (1942). Humphrey Bogart, Mary Astor.
❼ Redd Foxx Show (cc)
❾ **Movie:** Warlords of the 21st Century (1982). Michael Beck.

⓫ **Movie:** Vertigo (1958). James Stewart, Kim Novak.
⓭ Pride of Place: Building the American Dream—The Places Within (cc)
㉑ Great Railway Journeys of the World
㉛ Prisoner Marathon: The Schizoid Man
Ⓗ **Movie:** Ladyhawke (cc)
Ⓝ **Movie:** Modern Times
Ⓢ The Paper Chase: The Third Year—It's Only a Show
Ⓦ **Movie:** The Sure Thing

8:30
❹ Facts of Life
❼ Benson (cc)

9:00
❷ Airwolf
❹ Golden Girls
❼ **Special:** Love Boat (cc)
⓭ Mystery!: Agatha Christie's Partners in Crime
㉑ Yes Minister
㉛ Prisoner Marathon: Many Happy Returns
Ⓢ **Movie:** Brewster's Millions (cc)

9:30
❹ All Is Forgiven
㉑ Butterflies
Ⓝ Witness to War

10:00
❷ Magnum, P.I.
❹ Remington Steele
❺ News
❾ Wrestling
⓭ Film on Film: Hollywood's Children
㉑ Mystery!: The Adventures of Sherlock Holmes (cc)
㉛ Prisoner Marathon: It's Your Funeral
Ⓗ Not *Necessarily* the News
Ⓝ **Movie:** The Great Dictator
Ⓦ **Movie:** Fast Forward

10:30
❺ Black News

TELEVISION

⓫ News
🅗 **Movie:** Act of Vengeance (cc)

10:50
🅢 Showtime Comedy Close-up

11:00
❷ ❹ ❼ News
❺ **Movie:** Hang 'Em High (1968). Clint Eastwood, Inger Stevens.
❾ Racing
⓫ Tales From the Darkside
⓭ **Movie:** Indian Love Call (1936). Nelson Eddy, Jeanette MacDonald.
㉑ Last Waltz on a Tightrope (cc)
㉛ Prisoner Marathon: A Change of Mind
🅢 Rich Hall's Vanishing America

11:30
❹ Saturday Night's Main Event
❼ News
❾ **Movie:** Warlock Moon (1975). Laurie Walters, Joe Spano.
⓫ The Honeymooners

11:45
❷ MTV Top 20 Video Countdown
❼ **Movie:** Class (1983). Rob Lowe, Andrew McCarthy.

12 MIDNIGHT
⓫ Dempsey & Makepeace
🅢 **Movie:** Chained Heat
🅦 **Movie:** Blue Ecstasy

12:10
🅗 **Movie:** Angel

12:15
🅝 **Movie:** Up in Arms

12:45
❷ **Movie:** The Odd Couple (1968). Jack Lemmon.

1:00
❹ Circle of Fear
⓫ Twilight Zone

1:15
❺ **Movie:** Edge of Darkness (1943). Errol Flynn, Walter Huston.
❼ **Movie:** The Rawhide Years (1956). Tony Curtis, Colleen Miller.

1:30
❾ **Movie:** Caged (1950). Eleanor Parker.
⓫ News
🅦 **Movie:** Top Secret!

1:40
🅢 **Movie:** Rustlers' Rhapsody (cc)

1:50
🅗 **Movie:** 10 to Midnight

2:00
❹ Ben Casey
⓫ At the Movies

2:30
⓫ **Movie:** The Men (1950). Marlon Brando.

3:00
❹ **Movie:** I Cover the Waterfront (1933). Claudette Colbert, Ben Lyon.
🅦 **Movie:** Meatballs Part II

3:04
❷ News

3:15
🅢 **Movie:** Videodrome

3:30
❾ **Movie:** The Vengeance of Pancho Villa (1967). John Ericson, Al Mulac.

3:35
🅗 **Movie:** Hardcore

3:49
❷ **Movie:** Escape From Colditz (1972). Robert Wagner.

4:30
⓫ One Step Beyond

4:45
🅢 Tom Petty and the Heartbreakers: Pack Up the Plantation

5:00
❾ News
⓫ Life of Riley

5:30
❾ ⓫ News
🅗 Not *Necessarily* the News

SUN., MAY 4

6:00
❺ Black News
❾ In Depth
⓫ Insight
🅗 **Movie:** The Ice Pirates
🅢 **Movie:** Moon Madness

6:30
❷ Kidsworld
❹ Joy of Gardening
❺ Young Edition
❼ ⓫ Christopher Close-up
❾ New Jersey People

6:45
⓫ Davey and Goliath

7:00
❷ Hot Fudge
❹ Robotech
❺ Hour of Power
❼ Faith for Today
❾ Face-off
⓫ Old Time Gospel Hour

7:30
❷ The People
❹ Funtastic World of Hanna-Barbera
❼ This Is the Life
❾ Meet the Mayors
⓭ Sesame Street (cc)
🅢 Monkey's Paw

8:00
❷ Way to Go
❺ Jimmy Swaggart
❼ Insight
❾ Millionaire Maker
⓫ Frederick K. Price
🅗 **Movie:** BMX Bandits
🅢 **Movie:** Fire in the Stone

8:30
❷ For Our Times
❼ Tiempo
❾ It Is Written
⓭ Mister Rogers' Neighborhood

9:00
❷ Sunday Morning News
❹ Visiones
❺ Plastic Man
❼ World of Photography
❾ Oral Roberts
⓫ Josie and the Pussycats
⓭ Sesame Street (cc)
🅦 **Movie:** We Live Again

9:30
❹ Positively Black
❺ Leave It to Beaver
❼ Wild Kingdom
❾ Point of View
⓫ Jem
🅗 Fraggle Rock (cc)

10:00
❹ Essence
❺ Dukes of Hazzard
❼ America's Top 10
❾ Sunday Mass
⓫ Super Sunday
⓭ Mister Rogers' Neighborhood
🅗 **Movie:** Blame It On the Night
🅢 **Movie:** Gotcha! (cc)

10:30
❷ Face the Nation
❹ First Estate: Religion in Review
❼ Entertainment This Week
❾ Meet the Mayors
⓫ Three Stooges
⓭ Owl TV (cc)

11:00
❷ Wall Street Journal Report
❹ Meet the Press
❺ **Movie:** Tarzan and the Great River (1967). Mike Henry, Jan Murray.
❾ David Toma
⓫ FTV
⓭ Elephant Games
㉑ Ask Congress
🅦 **Movie:** Moving Violations

11:30
❷ Newsmakers
❹ News 4orum
❼ This Week With David Brinkley (cc)
❾ World Tomorrow
⓫ **Movie:** Here Come the Co-eds (1945). Bud Abbott, Lou Costello.
⓭ Wild America: All-American Animals (cc)
㉑ Tony Brown's Journal
🅗 **Movie:** Blue Skies Again

12 NOON
❷ The People
❹ McLaughlin Group
❾ Dr. Schuller
⓭ Capitol Journal
㉑ Wall Street Week
🅢 The Paper Chase: The Third Year—It's Only a Show

12:30
❷ Inside Soaps
❹ Today in New York
❼ Eyewitness News Conference
⓭ Inside Albany
㉑ **Movie:** The Vampire Bat (1933). Fay Wray, Melvyn Douglas.

1:00
❷ **Basketball:** NBA Playoff Doubleheader (concludes at 6)
❹ **Movie:** Hansel and Gretel (animated puppets.)
❺ **Movie:** Fast Break (1979). Gabriel Kaplan.
❼ Like It Is
❾ BJ and the Bear
⓫ This Week in Baseball
⓭ Firing Line
🅗 **Movie:** Greystoke: The Legend of Tarzan, Lord of the Apes (cc)
🅢 **Movie:** The Westerner
🅦 Let the Falcons Go

1:30
⓫ **Baseball:** Yankees vs. Texas

2:00
❼ Ebony/Jet Showcase
❾ **Baseball:** Mets vs. Cincinnati
⓭ Great Performances: Dance in America
㉑ Japan: The Changing Tradition
㉛ World TV Presents
🅦 **Movie:** The Natural

2:30
❹ Young People's Special: That Funny Fat Kid
❼ Forest Hills: The Tale of Two Champions
㉑ Wilderness

3:00
❹ **Special:** New Jersey Waterfront Marathon
❺ **Movie:** Flight to Holocaust (1977). Patrick Wayne, Rory Calhoun.
❼ **Baseball:** TBA
⓭ Say Amen, Somebody
㉑ Trade War: A Short Course on the Tokyo Summit
㉛ Prisoner Marathon: Hammer Into Anvil
🅢 **Movie:** Conan the Destroyer (cc)

3:30
🅗 **Movie:** Midnight Madness (cc)

4:00
❹ **Golf:** Las Vegas Invitational
㉑ Inside Albany
㉛ Prisoner Marathon: Do Not Forsake Me

4:30
❾ Burns and Allen
⓫ Good Times
⓭ About Tap
㉑ Adam Smith's Money World
🅦 **Movie:** The Incredible Shrinking Woman

5:00
❺ Kojak
❾ Black Sheep Squadron
⓫ Fame
⓭ Heart of the Dragon: Believing
㉑ Moneymakers V
㉛ Prisoner Marathon: Living in Harmony
🅢 Barn Burning

5:30
㉑ John McLaughlin: One-on-One
🅗 Fraggle Rock (cc)

6:00
❷ ❹ ❼ News
❺ **Movie:** Columbo: Dagger of the Mind (1974). Peter Falk.
❾ Police Story
⓫ **Movie:** The Fury (1978). Kirk Douglas, Charles Durning.
⓭ Currents: Not in My Neighborhood
㉑ Wild America (cc)
㉛ U.S. Nippon News and Business
🅗 **Movie:** The Ice Pirates
🅢 **Movie:** Ladyhawke

6:15
🅦 **Movie:** The Neverending Story

6:30
❷ ❹ ❼ News
⓭ Washington Week in Review (cc)
㉑ Brainstormers

7:00
❷ 60 Minutes
❹ Punky Brewster
❼ Disney Sunday Movie: Love Leads the Way
❾ Switch
⓭ The Shakespeare Hour: King Lear (Part IV)
㉑ Austin City Limits
㉛ Japanese Theatre

7:30
❹ Fathers and Sons

8:00
❷ Murder, She Wrote
❹ Amazing Stories
❺ Star Search
❾ David Toma
⓫ Lifestyles of the Rich and Famous
⓭ Nature: Birdwatch From Florida
㉑ **Movie:** The Plainsman (1936). Gary Cooper, Jean Arthur.
㉛ Prisoner Marathon: The Girl Who Was Death
🅗 Philip Marlowe, Private Eye
🅝 **Movie:** Orpheus
🅢 **Movie:** Gotcha! (cc)
🅦 **Movie:** Ghostbusters

8:30
❹ Alfred Hitchcock Presents
❾ Face-off

9:00
❷ **Movie:** Vanishing Act (1986). Margot Kidder, Mike Farrell.
❹ **Movie:** The Deliberate Stranger (1986). Part I. Mark Harmon, Frederic Forrest.
❺ **Special:** Hollywood—The Gift of Laughter Part II. (Part I, Sun., Apr. 27 at 9 p.m.)
❼ North and South, Book II (1986). Part I of VI. Olivia de Havilland.
❾ New Jersey People
⓫ Love Boat
⓭ Masterpiece Theatre: By the Sword Divided (cc)
㉛ Prisoner Marathon: Once Upon a Time
🅗 **Movie:** Ghost Busters (cc)

9:30
❾ In Depth

10:00
❺ ⓫ News
❾ Straight Talk
⓭ Mapp and Lucia
㉑ Mystery!: The Adventures of Sherlock Holmes (cc)
㉛ Prisoner Marathon: Fallout
🅝 **Movie:** Heartland
🅢 Brothers (cc)
🅦 **Movie:** Moving Violations

10:30
❺ Sports Extra
⓫ Editor's Desk
🅢 Bizarre '86 (cc)

11:00
❷ ❹ ❼ News
❺ Taxi
❾ World Tomorrow
⓫ Odd Couple
⓭ New Television: The Water Catalogue
㉑ Ask Congress
🅗 **Movie:** Blame It On the Night
🅢 The Honeymooners . . . The Lost Episodes (cc)

11:15
❷ News

11:30
❺ Blue Knight
❼ News (cc)
❾ Millionaire Maker
⓫ The Honeymooners
⓭ Signed Orginals
㉑ European Journal
🅦 **Movie:** The Border

11:45
❷ ❼ Sports
🅢 **Movie:** Conan the Destroyer (cc)

12 MIDNIGHT
❷ Barnaby Jones
❹ George Michael's Sports Machine
❼ **Movie:** Empire of the Ants (1977). Joan Collins
❾ Jimmy Swaggart
⓫ Star Trek

12:10
🅝 **Movie:** The River

12:30
❹ Fridays
❺ Naked City
🅗 **Movie:** Greystoke: The Legend of Tarzan, Lord of the Apes (cc)

1:00
❷ Barnaby Jones
❾ **Movie:** Khartoum (1966). Charlton Heston.
⓫ Tales From the Darkside

1:30
❹ **Movie:** The Private Life of Henry VIII (1933). Charles Laughton.
❺ David Susskind
⓫ News
🅢 **Movie:** Ladyhawke
🅦 **Movie:** We Live Again

1:45
❼ **Movie:** Drums Across the River (1954). Audie Murphy, Lisa Gaye.

2:00
❷ News
⓫ Star Games

2:45
🅗 **Movie:** The Hills Have Eyes II

3:00
⓫ **Movie:** The Secret Life of Walter Mitty (1947). Danny Kaye.

3:15
❹ Positively Black

3:30
❺ World Vision
❾ **Movie:** The Gunfighter (1950). Gregory Peck, Helen Westcott.

3:40
🅢 The Paper Chase: The Third Year—It's Only a Show

3:45
❹ First Estate: Religion in Review

4:15
❹ News
🅗 **Movie:** Under the Volcano

4:45
🅢 Brothers (cc)

5:00
❾ News
⓫ Life of Riley

5:15
🅢 Barn Burning

5:30
❹ Flying Nun
❼ Morning Stretch
⓫ News
🅢 **Movie:** Splash

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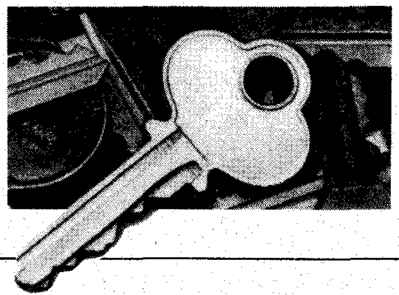

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Fort Lee—Garden condo. 2 BR. $165,000 or $1200/mo. 201-592-6706 eves/wknds.

LAND AVAILABLE

THE SOUND OF MUSIC—Greenville NY, mtn top views fr 53 acs, overlooks, NY, NJ & PA. 90 min to NYC. By owner. Asking $75,000. 212-533-4200 wkdays.

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FOR SALE/RENT

Milford **90 min NYC**
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ESTATE!
700 Ft Wooded Drive
Stone Pillars — Pool
CEDAR & STONE HOME
2 Fireplaces — Jacuzzi
SPECTACULAR
MOUNTAIN VIEW

MILFORD'S MOST EXCLUSIVE AREA just outside of victorian village. This BRAND NEW listing has it all. When you arrive you'll see hundreds of feet of cedar rail fence to an entrance with stone pillars, then you'll enter up a 700 ft tree-lined drive to total SECLUSION to this very special cedar & stone country executive retreat.

This home built to be totally maintenance free & features huge master suite, oversized bath with Jacuzzi—balcony deck, 2 other guest rooms & total 21/2 baths. Living area has dramatic vaulted beamed ceilings with 4 skylights, enormous floor to ceiling fplcs to upper balcony & guest rooms. Over 1,000 sq ft sun deck to spectacular mountain views—20 x 40 underground heated pool—huge family room with 2nd fplc—gourmet kitchen with center island—Jenn Air—every possible appliance, ceramic tile counters, oak cabinets. A MUST SEE CAN'T LAST. $269,000.

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BRONXVILLE VILLAGE TOWNHSE
Lg Traditional brick, walk sta/sch/stores, 4 Lg BRs, 3 1/2 bths, LR/fplc, DR, Lg fmrm/fplc, gar, $440,000. 914-793-4928.

HOUSES FOR SALE/RENT
New Jersey

Highland Lakes, Vernon—Contemp delight, 1 hr mid Manh, 9 yrs old, on scenic 1/2 acre overlooking lake. Cathedral 15 ft ceilings, skylight, spacious rms. Mins to famed Great Gorge skiing, boating, swim, tennis. $149,900 ColdWell Banker Real Estate. Ask for Freda. 201-256-4602.

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NEW YORK REAL ESTATE

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VERNON RETREAT

Skiing, boating and fishing are minutes from this spacious 3 bedroom Colonial which borders the bountiful woodlands of Wawayanda State Park in Vernon, N.J. The home's lower level, self-contained apartment offers several possibilities in this rural community which abound with recreational facilities.

$290,000 .... (LUX-183)

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SCHLOTT
REALTORS
SPECIAL PROPERTIES DIVISION

HOUSES FOR SALE/RENT
Other

One Of A Kind—Tastefully furn, year round hideway on prestigious Hudson River. Spectacular view, 2 hrs NYC, 2 BR, gigantic deck, fplc. Lease by year. **914-384-6844, 203-637-9187.**

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Crossing your own trout stream to a gateway & the start of a ¾ mile private tree-covered country road. At its beginning a 10-yr.-old raised ranch, 3 bedrms, 2 baths, mod. kitchen, din. area & liv rm, at the end of the road. Be rewarded by an old farmhouse. A perfect retreat for guests or hunting cabin that overlooks a trout pond & 144 acres all belonging to the lucky owner. Furnishings & equipment included. $235,000. terms.

SULLIVAN COUNTY REALTY
Main St. Livingston Manor, NY 12758
914-439-5220 Eves: 439-5624

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SUMMER RENTALS

Nantucket—Prime Summer Rentals. 2 wk minimum at $1000 wk and up. Best selection now. Open 7 days a wk (Sunday). The Maury People 617-228-1881.

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Fabulous sunsets. Your own private beach. Waterfront, 4 bedrooms, 2 baths, 2 car garage. Plenty of privacy. On Little Penonic Bay. From Memorial Day thru Labor Day. $18,000. Principles only, no brokers. Please call between 5pm-10pm. **718-428-2091**

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❦ Call Pat Dannenberg: 212-933-1032 or 914-591-8200 for more detailed information.

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Memorial to Labor Day inclusive.

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Hilton Head Sea Pines—Time share, June week, 2BR, 2bth, luxurious. Must sacrifice. 212-480-6627 days.

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Ads are typeset solid in upper and lower case only. No indent spacing. First three words set in boldface type in upper and lower case. Phone numbers must include area code. Approximately 36 characters per line. (Count each letter, space or punctuation as one character.) Use punctuation marks for proper sentence structure. Minimum size is two lines.

Deadline: Monday at 5PM for issue on sale following Monday.

Commercial ads cost $36 per line for 1 time order; $29.50 per line for 2 consecutive weeks; $26.25 per line for 4 consecutive weeks.

Real Estate ads cost $22.25 per line (Flat Rate).

Strictly Personal ads cost $25 per line and $15 for NYM Box Number.

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Street Address ______________________________

City ____________ **State** ____________ **Zip** ____________

Home Phone (for our records only) ______________________________

Payment: Check ______ **M.O.** ______ **MasterCard** ______ **Visa** ______ **AmEx** ______ **Card Number** ______________

Exp. Date ____________ **Signature** ______________________________

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Please place the following ______ **line ad** ______ **time(s), starting in the** ______ **issue. (On sale** ______**.)**

Classified Advertising Dept.

New York Magazine, 755 Second Avenue, New York, NY 10017

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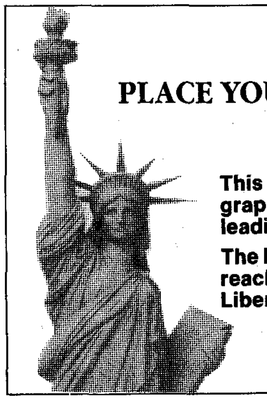
New York Classified is a weekly feature. **Rates effective with the January 6, 1986 issue:** one-time ad, $36.00 per line; two consecutive ads, $29.50 per line per issue; four consecutive ads, $26.25 per line per issue. 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) The first 3 words are set in bold print followed by a dash. No abbreviations. Minimum ad, two lines. Add $15.00 for NYM Box numbers. Display classified ads are available at $400.00 per inch. Complete rate card available. **Check or money order must accompany copy and be received every Monday for the issue on sale the following Monday.** Phone orders accepted only with American Express, MasterCard, or Visa. Classified Department, New York Magazine, 755 Second Ave., N.Y., N.Y. 10017; **212-880-0735.** All ads accepted at the discretion of the publisher.



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Day, Weekend, Week
SL's & Sedans
Call anytime: 914-968-8200

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Several programs including executive luncheons, evening dinner and cocktail parties and employee incentive programs. July 4th weekend dates available. For small groups, or parties of up to 45, prices begin as low as $10 per person.
Special pre-season rates.
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is spotlighted on page one of NEW YORK's classified. $36 per line, 2 line minimum. Display $400 per inch (space greater tan 1 inch available in ¼ increments at prorated cost). AX VI MC 212-880-0735

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If You Were A Woman (and I was a man)
Call Toll Free, 1-800-4-BONNIE

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First storewide sale in 15 years
50-70% off sale pillows, fabrics,
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1 WEEK ONLY - May 1 through May 8
Weekdays 10-6, Sat/Sun 12-5
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A Personalized "This Is Your Life" performance. NY/NJ. **718-761-7333.**

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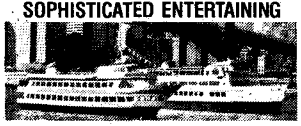

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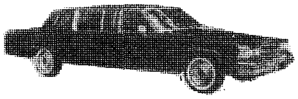

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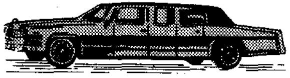

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Service listings: 212-880-0735
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Classified REAL ESTATE

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***STRICTLY PERSONALS:* 212-880-0732**

Closing date for services and real estate: Monday at 5 PM for issue on sale following Monday. Issue date or "cover date" is one week after on-sale date. Telephone orders accepted with credit card only.

STRICTLY PERSONALS

Strictly Personals is a weekly feature. **New Rate: $25.00 per line.** 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) The first 3 words are set in bold print followed by a dash. Limited abbreviations. Minimum ad size is 2 lines. Add **$15.** for NYM Box number. **Please leave space for 10 characters at the end of your ad to print your box number.** Check or money order must accompany ad order. Phone orders accepted only with American Express, MasterCard, or Visa. Call 212-880-0732. All ads accepted at the discretion of the publisher. **New York Magazine is not responsible for printing errors and omissions.** When replying to a Strictly Personals ad, address your response to New York Magazine (followed by the box number to which you are responding) P.O. Box 4600, New York, New York 10163. **Do not send or deliver responses directly to the magazine. Responses are forwarded continuously for six weeks after an ad is published.** Sending advertising circulars to Strictly Personals advertisers is not permitted.

STRICTLY PERSONALS

Adonis And Aphrodite—Again we pass by ach other and we're sorry we said nothng. Although even more beautiful inside we are outwardly striking. I am a successful stockbroker, a singer/songwriter, athletic, 28, 5'9", and extremely handsome with dark hair and green eyes. You are an ambitious and ExTREMELY beautiful woman, 21-26, 5'5" plus, and very natural, elying on little if any makeup. Foremost we are faithful friends with the biggest of hearts. We are very intelligent and philosophical but not obnoxiously so. We ove to have fun, enjoy the arts and have great senses of humor. We are spontaneous and adventurous but are just as at home with romance, cuddling or a good book. We are self-reliant but aware that human nteraction, especially mutual loving is the greatest source of fulfillment. Believe me his experience is as weird for me as it is for you. NYM T741.

Almost Flawless Gem—32, very pretty, slim. Enjoys tennis, films, music. Seeks very successful, handsome, fit Jewish male, 30-42. Photo please. NYM B740.

Jackie Onassis Look-Alike—Refined, yet responsive, 44, successful academic businesswoman who relishes Manhattan, savors New England. Seeks tall, prosperous gentleman, 40-55, for enduring love. NYM K294.

Tall, 51—Warm, fun-loving, non-athletic female enjoys long walks, the arts, movies, flea markets. Seeks male counterpart. NYM K281.

Serious Relation—38, Jewish male, MBA, tall, athletic, world-traveled, energetic, warm. Seeks special woman with class, looks, warmth. Photo. NYM B738.

Pretty Professional—Sweet, 24 seeks Jewish professional man for serious relationship. Photo/phone/bio, please. NYM T757.

Writer, 33—Tall man with dark, writerly good looks seeks a woman of Irish or English descent who prefers sitting in a garden to stomping on a dance floor, has something on her mind besides the latest hot restaurant, prizes thoughtful conversation and despises New York City. If all works out, we'll flee together to a gentler place. Photo mandatory. NYM T705.

Blond Hair, Soft Brown Eyes, Jewish—Late 20's, 5'7", slender female seeks professional, tall Jewish male, for fun and golden quiet times. NYM T712.

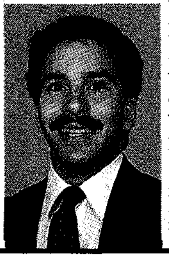
Distinguished Male Rascal—Successful and affluent business exec, divorced, Jewish, white, sophisticated yet, 5'10", 170, 58. Brooklyn hi-rise resident. Now ready for romance amd adventure. Right female should be trim yet curvy, attractive, sensual, witty, not over 5'7" and from 21 to 40. Photo a must and phone, please. NYM T756.

PICTURE YOURSELF IN STRICTLY PERSONALS

Show your best face to NEW YORK's most sophisticated audience. NEW YORK Magazine is now accepting a color photograph to accompany your advertisement in Strictly Personals.

Cost: $500.00 for a color photograph and 12 lines of copy.
Additional copy is available for $25 per line (36 characters/line).
Deadline: Three weeks in advance of on-sale date.
Information: Karen O'Neil, Classified Ad Manager, 212-880-0736.
Pictures must be in color and of good quality and must be verified.
All photos are accepted at the publisher's discretion.

What Does A Woman Want?—Freud never knew, but the woman who advertises in *Strictly Personals* does. A brief description of your interests and personality, plus a color photo, will capture the eye of New York's most eligible bachelors.



Man Seeks Woman—And there's not a better place to find her than in *Strictly Personals*. Every week 10,000 letters come in from NEW YORK's readers. Looking good and looking for a partner? Place your photo and ad right here!

Rich, Young Lady—Seeks Jewish MD, lawyer/businessman, 37-46. NYM T736.

Impossible Dreamer—Somewhere there has to be the one man that can light up my life. Fantastic! 5'3", blue eyes, slim, trim, blond, 49, charming. Be young at heart, 50-65, outgoing, compassionate. Moonlit serenades await you. Hopefully for romance, lasting relationship. Photo/phone. NYM B757.

Engaging Architect—36, in quest of brainy, bookish gentleman whose offerings would equal and enrich her own professional and musical ones, balance her wit, tenderness, equanimity, offset a slim, natural beauty. Writing sample/portrait helps. NYM T755.

Good-Looking Man, 30—5'11", educated, ambitious, loyal, gentle, seeks fit female match. Photo. NYM B756.

Take A Risk—You only live once. Italian professional, 36. Seeking professional woman, non-smoker, 23-36, for fun/companionship, whose priority in life is not her career. Photo/phone. NYM B719.

Attractive, Warm, Tender—Loving Jewish woman, 38, 5'8", dark blond hair, seeks sensitive, intelligent, dependable, non-smoking gentleman, to age 48, for committed, devoted relationship. I enjoy traveling, dining, dancing. NYM T754.

Great Neck Man—Warm, sensitive, successful, 35, needs petite, outdoorsy lady, 28-34, to co-captain my boat this summer. Note/photo. NYM T680.

I Care-About The Quality Of Life,—Do you? Pretty, financially and emotionally secure lady, 32 seeks an honest man also secure to warm up to. Photo/bio/phone. NYM K087.

Seeking Dark Beauty—Handsome blond Scandinavian, 32, super-shape. Photo. NYM B740.

Rugged Good Looks—College grad yet street smart, poetic heart. Mid 40's, divorced, white male, 5'11", athletic. Looking for a 28-38, tall, pretty woman. Secure and self-reliance a must. Bio/phone/photo appreciated. NYM B705.

Attorney, 39—Intelligent, cultured, good-looking, would love to meet nice pretty, warm young woman. Photo a must. Note/phone. NYM B755.

Fun, Successful West Sider—White male, 33, 5'9", lawyer, good sense of humor, non-smoker, non-drug user, caring and supportive person, multiple interests - further details upon request. Looking for a fun, single female, 25-33, to be a new friend, buddy or more if mutually desired. Letter/photo/phone. NYM T595.

International Businessman—55, seeks to meet cultured, sophisticated, very pretty lady. Note/phone. NYM K170.

Back To NYC—After life in San Francisco, professional Jewish woman, late 30's, would like to meet bright, sensitive man with sense of humor for friendship. NYM K295.

Maddy Seeks Addison—For laughs, life, and serious moonlighting. Mug shot, motive, and modus operandi to: NYM K178

Sailboat Owner Wanted—A knock 'em dead, feminine entrepreneur with great hands and easy on the helm. You're tall, single, 30-50, urbane, with a sense of humor and an easy heart. NYM T616.

Attractive Businesswoman—Shapely, 23, 5'3", seeks handsome, tall, successful male. Non-smoker. Photo. NYM T641.

Well-Traveled, Multilingual—Sensitive, warm, loving and successful business executive in mid 30's, who is described as being very attractive, fashionable and "enchanting", is looking for a meaningful relationship with an emotionally mature professional man who enjoys laughter, love and friends, as well as sports, travel, movies etc. Compatibility would be enhanced by openness, sincerity and a willingness to "grow together." 35-50. Photo/phone/letter. NYM T698.

Attractive Caribbean Model—Tall, slim, outgoing, humorous, 23-year-old woman, seeks cultural, intellectual, successful male, 24-30, who enjoys city life, walking in the park, sports, plays, movies and dining out. Non-smokers, photo/phone a must. NYM T699.

Truly Special Guy—Down-to-earth, kind, funny, athletic, handsome engineer, seeks lively, adorable Jewish woman, 24-31, who loves children, laughter, fireplaces and romance. NYM K189.

Gentleman, 60 Years Young—6'2", 175 lbs, brown hair, blue eyes, builder, developer, investor who would like to meet that special lady, 50-70 years young at heart, who enjoys life and would like to share her dreams and ambitions with me. NYM T612.

Semi-Princess Seeks Semi-Prince—Long-legged, hazel eyed, bright, Jewish beauty, 23, without spoiled attitude looking to make prince into king. Prince Charming must be professional, Jewish, 23-30, over 5'10", warm and witty for storybook romance. Phone/photo. NYM B678.

Your Basic Sun And Surf—Woman, 38, beached in NYC, transformed to an historian/dancer, interested in politics, change, loves jazz, seeks male companion, 30-45, with sense of humor who's also a dolphin under the skin. NYM B687

Looking For Love—This tall, well-built, good-looking, 28, Italian, professional male seeks an attractive female, 20-30, to enjoy a warm, caring, romantic relationship. Bio/phone/photo please! NYM T655.

Pretty Irish Exec—35, tall, thin, seeks witty man who prefers commitment to Club Med, Ella to Ronstadt, kids to Akitas, Paul Theroux to Fodor and Merton to Buscaglia. NYM T656.

Love To Play—Laugh and be serious. Wanted: A man, but ya gotta be nice, smart, affectionate. This voluptuous, Jewish, 40's woman of substance is looking for a lasting relationship. NYM T657.

Lovely Jewish Lady—Queens, seeks tall, warm gentleman in 50's. NYM T659.

Very Pretty, Blond—Jewish widow with sterling character and heart of gold seeks a Gem in his 60's for a quality relationship. NYM T706.

Strictly Personals ads continued on next page.

STRICTLY PERSONALS

Pretty Blond Psychologist—Works and plays (advanced tennis) on Long Island's North Shore. Would consider a sophisticated Manhattan man who could enjoy both worlds and a very special relationship a gift from heaven. Please be over 44, divorced and loving. NYM T686.

Looking For Love—Attractive RN, 28, looking for sincere, gentle, playful, sensitive, attractive, successful Jewish man, seeking the same. Bio/photo. NYM K234

21, Very Pretty—Good body, 5'6". Let's spend the summer together. Into bodybuilding, Jersey shore, Bruce, finance. Wanted: boyfriend, 5'10" - 6'2", 21-28, athletic build, good-looking, non-smoker. Photo a must/bio/phone. NYM B704.

Large-Size Female Model—Looking for single white male, 5'10" plus, 27 plus, with a warm heart and easy smile. Shared interests are secondary to shared values. Photo, please. NYM K239.

Seeking Special Woman—25-35, pretty, practical, slim and smart. For travel and to share the pleasures of life. Well-established, good-looking, 46-year-old widower. Photo/note/phone. NYM T687.

Successful, Handsome, Jewish—Health professional, 54, tournament golfer, real estate investor, seeks exceptional younger, romantic woman, non-smoker. POB 404, Armonk, NY 10504.

Black American Princess—Wishes to meet sophisticated, accomplished, 39-48, European male. NYM T689.

East Hampton—Very attractive female, 33, enjoys beach, tennis, dining, and East *End activities. Seeking Prince Charming* for fun, friendship and more! Commuter, part-time or permanent resident, (smoker). NYM K240.

Streamlined Woman—With all required emotional and physical accessories for a *smooth ride, ready to cruise with tender* driver with enterprising heart. NYM T690.

Intelligent And Funny—Handsome Jewish man, graphic designer, 39, 6'2", seeks outgoing, tall, sensitive beauty, 29-35, for love, *marriage*, kids. NYM B714.

What Do You Want?—If it is quality and class, sparkle and spunk, warmth and affection, then write to this very pretty, tall, Jewish widow from North New Jersey if you are a non-smoking, secure and affec*tionate 60 plus man ready to share a spe*cial loving permanent relationship. Write. Include phone. NYM T691.

Sensationally Good-Looking—Slim, sensitive and sexy woman executive seeking a passionate, extremely successful, happy and well-adjusted man. I'm *flexible* and have a myriad of interests including travel, theater, biking, tennis, cooking, dining. If you are a kindred spirit, 37-50, looking for marriage and children, send note and phone number. NYM T692.

Man Of Honor—Trim, over 5'10", 30-40, wanted by very pretty, shapely, Christian professional. Photo. NYM K251.

Sexy! Savvy! Slim!—5'9" lady seeks a tall, athletic, handsome, witty, 28-35, sincere Jewish man who has yet to meet his match. Photo/phone NYM K260.

Dynamically Shy—Playwright/actor, tall,

trim, winsome 37, slightly off center, lover of dogs, cats, chickens, baseball and chopped liver; actively working towards magnum opus. A peach in pursuit of aplomb, pretty, slim and sprightly female for theater, sunsets, fireworks, outrageousness, QXR, PLJ and conversations at midnight. Attention non-smokers if you're within the sound of my voice act now and I'll even throw in the amazing Veg-a-Matic. You've already seen mine so please show me yours—photo that is. NYM K300.

Ronald Colman Fan—Warm, witty, tall, thin, 35, would like to send flowers to a mature lady. NYM B715.

Fascinating Female—25, sensational-looking, Ivy League, MBA, aquamarine eyes, sleek, sensual and electric, wildly successful, searches for extraordinary man, 30-40, intrigued with creating a captivating, high-powered joint venture to set the world on fire. Photo required. NYM B716.

Seeks Beautiful Female Soulmate—Of depth, any age for love, marriage, babies and Jewish family life. I am a holistic, spiritual, observant Jewish male, early 50's, very interesting and attractive, strong and loyal, warm and open, tender and affectionate. Bio/phone. NYM T693.

Decent, Handsome Man—30, 5'8", 155, navigator moving toward executive suite. Seeks mature, responsible, attractive, personable, white, Christian woman, 26-34, for dating, possible enduring relationship. NYM T695.

Sagittarius Male Wasp, 60's—Where are you? For Aries blond. NYM K241.

Lovely Laughing Literate Lady—Seeks to escape the ordinary with a 49 plus, like-minded, generous-spirited male. Classy, irreverent, pretty and adept at living artfully. NYM T696.

Sexy Blond, Blue-Eyed—Italian female. Looking for well-rounded, single, nice guy, 25-35, for steady relationship. Phone/note; photo a plus. NYM T697.

Pretty Lady, 42—Creative, warm and shapely, seeks family-oriented, trim, humorous man, under 53, to enjoy nature, jazz and Off Broadway. NYM K242.

A Picture Is Worth 1000 Words— Outgoing,

energetic, fun-loving, intelligent, non-smoking Jewish female, 23. Enjoys horseback riding, movies, dining out. Seeking an attractive Jewish man, 25-30 with similar qualities and diverse interest to enjoy summer in the city and much more. Note/photo/phone. NYM B745.

Asian-Educated—Lively, seeks nice guy, 35-50. Note/photo/phone. NYM K243.

No Fling—European woman, 37, marriage-minded, artistic professional seeks sensual, civilized man who knows how to laugh and make money. NYM T710.

Tall, Pretty, Celtic Widow—New Jersey, 49, college grad, financially secure, seeks attractive widower. NYM T700.

***Sensitive Male—41**, seeks romance,* friendship and marriage. NYM K245.

If You Are Female, 29-39—Non-smoker, this marriage-minded attorney, 6'2", 54, would like to meet you. NYM K253.

Attractive Jewish Entrepreneur—Green eyes, red hair and great smile. Seeks attractive, successful gentleman for laughter and love and time to enjoy it all, 40-50. Photo, a must. NYM K254.

A Tall Woman—With an elegant yet relaxed personal style. I'm a bright, flexible brunette who is 6'1", 34, attractive, trim and athletic. I'm creative, honest and have a strong sense of integrity. Some things I enjoy are the arts, travel, cinema and outdoors. I'm looking for a tall man with a sense of humor, adventure and *style, a man who can be gentle as well as* strong and is willing to risk in order to reach his goals. Mutual trust and respect would be easy to share. NYM T704.

Aspiring Playwright (Woman)—Enjoyable, interesting, seeks man, mid 50's-60's, *to share interest in drama.* NYM K255.

Very Cute (Can't You Tell)— This efferves-

cent 23-years-old Manhattanite is looking for an attractive 25-year-old plus, male who's romantic, ambitious, educated, financially secure and who possesses a great sense of humor. I'm into rock music, horseback riding, travel and art. Note/photo. NYM T746.

Big Brown Eyes—Pretty, outgoing, professional, Jewish woman seeks bright, handsome, sincere man, 26-32, to share laughter and good times. Note/photo, please. NYM K256.

Looking For A Best Friend—Divorced Jewish professional, good-looking, 50, 6'2", trim. Gentle, warm, easy to be with, good sense of humor. Loves animals, hiking, most Lincoln Center activities. *Definitely a one-woman man with seri*ous intentions. Hopeful of a sharing, honest friendship. Photo greatly appreciated and returned absolutely. NYM B721

I Hate These Things Too—Let's not play games. I'm 49, white, happily divorced, tall, classic looks, self sufficient. Ready for a together gal, 30-40, with whom caring, sharing and chemistry make a difference. Note/phone/photo. NYM K257.

All Woman—5'2", Fonda legs, Bacall voice, beautiful, bright, classy, divorced lady, who loves tennis, dancing, reading and much more. Desires attractive, fit, educated, successful, fun-loving man, 40-53, under 5'10". Phone/bio. NYM B722.

Single Lady, 30—Seeks refined, stable, intelligent man, 23-37, NJ/local NY, non-smoker, to share good times, dates. Send photo/returned/phone. NYM B723.

Adorable, Adoring—Petite widow with many interests seeks chemistry with attractive, successful, Jewish, single man, 56-65, who likes NYC life and country walks. Photo/bio, please. NYM T709.

Blue-Eyed Lady—Looking for best frien and lover. If you have integrity an laughter - are giving and passionate - lik movies, music, travel, theater, sports - a Jewish, non-smoker, 30-38, and want pretty, romantic, successful, energize partner. Write/phone/photo? NYM T70

Chemistry Essential—Warm, intelligen secure, slim, elegant, brunette, 5'8", Jev ish professional woman, 38, seeks mal 40-55, who is caring, supportive and se cure for monogamous relationshi Phone/photo/bio required. NYM T702.

Classy NJ Mom, 36—Seeks attractiv successful, sincere and sensitive Jewis male, 37-50. Phone/note. NYM K246.

Fun, Fit, Female Executive—Very attrac tive, warm, 5'6" 32-year-old seeks goo looking, successful, down-to-earth ma with a sense of humor, comfortable i jeans or black tie. If you are looking for 50/50 fun and honest relationship, pleas send note/phone/photo. NYM T703.

Well-Traveled European Lady—Mi 20's, attractive, slim, green eyes, blon well-educated, multilingual; looking for manly, Jewish counterpart who is sincere successful and ready for commitment Phone/photo, a must. NYM K247.

Answer This Ad—If you are an intelligent, sensitive, fun-loving, successful Jewish man in your 50's, and want to have great relationship with a pretty blon who is well-educated, successful, under*standing and delightful company.* M politics are liberal, interests cultural an diverse. I am open to good times, goo conversation, and above all, good people. Looking forward to the pleasure of you company. NJ/NY area. NYM B717.

Lady With Formal Needed—Seeking smart, 28-35, stylish, slim, personality. Me: average, gentleman, 37, who likes class. Photo/letter requested. K248.

Long-Legged, Pretty Professional—Jewish lady, seeks tall, over 6', early 30's, Jewish man. Enjoy NY, movies, travel and spontaneous fun. Photo/phone. NYM K249.

Athletic Man—With strong ethical/humanist values would like to meet his female counterpart. I am 51 years old but due to a combination of good genes, exercise (Nautilus, running) and diet (vegetarian) appear considerably younger. Interests include good communication, running, movies, antiques, beaches, design, art and baseball. Dislikes include cigarettes, fat, dishonesty, Reagan, Rambo and Fred the Furrier. If you are slim, athletic, naturally pretty, slightly funky, irreverant, reside in NYC and know that Cole Porter was not a split end with the Green Bay Packers, please respond with a note/photo. NYM K250.

Desperately Seeking Spring Love—To last for all seasons. Professional Jewish male, 30, athletic, handsome, not afraid to be romantic. Seeks woman of looks, class, and charm who has the word "love" in her vocabulary. Please send photo/I promise to respond. Who knows? NYM B718.

Free Weights, Beauty, Intelligence—Handsome successful man - tall, fit, philosophical - desires woman who enjoys straight talk, healthy living, beauty, free weights and intelligence. Please reply with photograph to PO Box 1408 Ansonia Station, NYC, NY 10023.

STRICTLY PERSONALS

Money-Oriented Entrepreneur—Single, white male, 5'10" tall, 185 lbs, 40 years old, Manhattanite, likes exotic autos and P. J. Clarke's. Seeks single, white, Christian female who is educated, slim, pretty, 26-35 years old and non-smoker. Please send note/photo/phone. NYM B547.

Classy NJ Lady—Slim, witty, vivacious, attractive, professional seeks tall gentleman, 50's, similar attributes. NYM T660.

Attorney Entrepreneur—Christian, healthy, handsome and 31 seeks pretty, short, healthy, trim, intelligent, well-educated, Wasp-prep, age 20-28, female for fun times in NYC, country and anywhere else. Phone/photo. NYM T661.

Successful Attorney—Loves classical music and the performing arts. Attractive, warm with a great sense of humor, seeks slim, attractive, bright woman, 20's-30's, non-smoker. Photo. NY/NJ. NYM T662.

Creative, Good-Looking, Ambitious—Manhattan man, 32, 5'10". I'm looking for an attractive woman, mid to late 20's or early 30's who is bright, has a good sense of humor and is easy to get along with. Interests include movies, dinners and a lot of etc.'s. Send photo/phone to NYM T664.

Car Buff—32, blue eyes, 5'6", seeks a handsome companion to accompany her on adventure. I'm an early riser looking for an equally bright, fit, eclectic and successful man who can perceive a future on the horizon. Brave men kindly reply with letter and photo. NYM T665.

Passionate About Great Music—And the outdoors. Warm, educated, energetic woman seeks literate, liberal, male adventurer, 45-58. Non-smoker. NYM T666.

Older Man Wanted—50-80, over 6', fun and unconventional. 34, pretty brunette. NYM K221.

Kindred Spirit Sought—Corporate executive and lawyer, 38, seeks stunning, slender, smart and sensitive lady between 27 and 35 for romance, giggling, best friend and hopefully forever. I am trim and good-looking (unembarrassed), Ivy-educated (but not stuffy), divorced (no kids but would like some), Jewish (if that matters) and looking to feel complete. Photo/note/phone necessary. NYM T667.

Born To—Make a Jewish woman happy - if you're 21-28, petite, intelligent and adorable. I'm 32, 5'8", handsome, successful, ready to fulfill my destiny. Note/photo. NYM K222.

Wanted: Outdoor Woman—Who enjoys rugged mountains, sailing, whitewater, nature, small towns and back country roads. I'm a PhD who is 40, 6'2", very athletic, easygoing, sensitive and artistic. If you're very slim, smile a lot, and love the city and the arts as well as the country, please write. Photo/phone. NYM B691.

Scheherazade Seeks A Knight—Russian or Catholic male, 30-40. NYM K223.

Hugs A Lot, Active, Attractive—CT liberal (used to be a Berrigan admirer). Faithful, intelligent, professional seeks man who is PhD or close, honest, athletic, and is also attractive, interested in long-term relationship. 35 to 48. NYM B706.

Professional Woman—33, seeks man to share walks, talks, laughter and Ayn Rand philosophy. NYM K224.

Looking For Ms Right—She is a Manhattanite, 28-36, attractive, sexy, smart, zany, as comfortable hanging out in jeans as dining out in a dress. I am a young 40's, 5'9", healthy, reasonably handsome, very successful sales exec. I enjoy sports, travel, beaches, animals, music, movies, togetherness and more. I also smoke/nobody's perfect. Note/phone/photo appreciated. NYM T671.

Attractive, Creative, Single—Female, 29, financially independent, loves sailing, cooking, good friends and quality conversation. Am looking for laughter and possible commitment with successful gentleman, 30-45, who will appreciate me as special. Note/photo/phone. NYM K237.

Put On Your Sailing Shoes—Wizard entrepreneur, 38, retiring soon. Plans include yacht, world travel and adventure. Tall, trim and very fit, with rugged good looks, spontaneous, creative, sensuous, loving, strong not macho, upbeat and unconventional. If this sounds good to you and you're a dynamic, beautiful, slender and free-spirited match, send me a note/picture. NYM B695.

Haagen Dazs Lover—34, cute, slim, Jewish female, big blue eyes, fun and vivacious; seeks emotionally secure, athletic, Jewish male over 35 for special lasting relationship. Promise friendship, trust, laughter, sincerity. Note/photo. T672.

Fun-Loving, 28, Jewish Woman—Enjoys sports, movies, NYC and the country. Seeks caring, bright mensch with sense of humor. No Don Johnsons/Pee Wee Hermans. Photo/phone. NYM B696.

Put Some Spice In Your Life—With this spicy lady, 49, who is also classy, pretty, caring. Seeks successful man, 49-60, who would find a happy life happier sharing it with me. NYM K226.

Fabulous 50's—Help this NJ Shoress celebrate her 52nd birthday. This is a present to myself and I deserve the best. I am young at heart, attractive and easy to get along with. Whether it be working, dancing the night away, walking along the beach or spending time with my three lovely daughters, I enjoy life. Share my happiness. NYM B697.

Come Ski With Me—Lovely Manhattan professional woman, adventurous, warm, varied cultural, outdoor interests. Seeks non-smoking, educated, giving man, 55-65, for stable relationship. NYM B698.

MTM/"That Girl"—Type seeks successful man with good sense of humor and a kind heart to share the good things life and NYC have to offer. NYM K227.

More Than A Summer Fling—25, fun-loving, handsome professional, seeks vivacious woman who knows the meaning of love on the tennis court and off. Photo/note. NYM B699.

So You're Tall And Handsome—Financially secure, but are you kind, romantic, funny? That I want for sure. Me? I'm 5'3", slim, very pretty, financially I'm fine, animated, creative and caring. I love tennis, roses and wine. Oh, by the way - don't smoke, be Jewish and around 30. I'm 27. Photo/phone, please. NYM K235.

Pretty, Spirited, Interesting—West Sider in her 30's, 5'5", slender with Jewish, music and varied interests seeks stable professional counterpart, 35-45. If you play my tune, phone/photo. NYM K230.

Successful MD—Seeks slim, female, non-smoker, Christian, 25-30, traditional. Photo/phone. NYM B700.

Go Ahead, Make My Day—You're an intellectual, emotionally/financially self-reliant, leggy lady, 25-42. I'm a 6', 180 lb, green-eyed, NYC PR exec, 45. Photo/bio, please. POB 323, NY, NY 10024.

Slim Jewish Female—31, cute, bright and exciting, enjoys dancing, talking, finding humor in a situation, seeks male complement for lasting relation. NYM B701.

Extremely Bright, Sensitive Man—Highly successful in every way but one. Needs similar female, very attractive and preferably late 30's, to share a wonderful lifestyle. If she can care about what I think and what I feel there will be no space between us. Photo/bio/phone. NYM B702.

Spring Is Here—And it's time for this dynamic, pretty female, educated, Jewish and a fun-loving 37 to meet a bright, sensitive, witty male for a caring/sharing relationship. Photo. NYM T675.

A Beautiful Summer—Awaits a special NJ female, maybe you. A most desirable Jewish male, 28, 5'10", blue-eyed, invites your response. Photo appreciated. Jewish or non-Jewish is fine. NYM T676.

For Fun You Read The Ads—Down deep you dream of a raven-haired, exotic, diverse beauty who dreams of you: a kind, creative, rugged, outrageously handsome success story. We'd magically meet on an island, mountain, or European cafe. A one-shot ad from me, 25, to you, a chivalrous maverick, 29-40. Write/photo. NYM B703.

Attractive, Sincere, Energetic Lady—Easy to get along with, seeks mature, secure, intelligent, good-humored fellow (35-40) for summer outings, canoeing or wind surfing, etc. and possibly serious romance. NYM K228.

Warm, Smart Cookie—Westchester/NYC. Attractive, 37, seeks intellectual, sensitive man, 35-45. NYM T677.

45 Years—Italian international is interested in meeting a beautiful lady with class, 25-35. Photo/phone, a must. POB 605, FDR Sta, NYC 10150.

I Wear It Well—Attractive, spirited, intelligent, gracious, slim, petite, blue-eyed, blond, 41, professional woman seeks man, 42-50, good looks, sense of humor, physically fit, successful, sincere and capable of having a serious relationship. Please send photo/bio. NYM T678.

You'll Be Very Interested—If you are seeking an extremely successful Jewish professional female who possesses sophistication, integrity and good looks; and if you're a Jewish male, 40-50, who is affluent and accomplished and desirous of a compatible partnership. NYM K229.

Warm Established Jewish Physician—28, sincere, family-oriented, who enjoys traveling, modern music, NY Mets. Seeks single Jewish woman, 22-30, intelligent, sensitive, for possible long-term relationship. Note, phone, photo, please. NYM T683.

Lovely Long-Haired Lady—Petite and 49, a woman of substance, quiet wisdom, warmth and laughter, wants to share her future with a man of quality and intellectual power. (Photo!) NYM T679.

Dynamic, Accomplished, Lavish—Loving man, 40 plus, desired by determined beauty seeking passion/resisting compromise. NYM B707.

Touch Of Class—This 30, pretty, 5'8", slim, bright, advertising exec enjoys a good sense of humor and positive people. Photo/bio. NYM B710.

All That Jazz—Sophisticated green-eyed pretty lady, 38, with a great sense of humor. Into WNEW-AM, movies, travel, and positive people. Photo. NYM B711.

My Road Of Body Development—Dancer, horseman, artist and one who likes to do everything with success is open to share with a dancer. I'm strong-spirited, tender and playful. I love new, exciting and fun things. Meet a handsome, charming and sexy guy. NYM K238.

Lonely 39, Bachelor—Seeks relationship with stable female, possibly leading to marriage. POB 668, Demorest, GA 30535.

I Love To Tease!—Handsome buckaroo, 40, seeks short, sexy, bathing beauty with wit and pizazz. POB 20293 NYC 10025.

Arrogantly Exotic Female—Late 20's, sought by exceptional European writer, late 30's, as soulmate on the road to his Oscar. Photo and letter. NYM T681.

In Search Of:—That special NY/NJ lady, late 30's-early 40's, slim, very attractive, sassy, honest and sincere. Mid 40's professional male, attractive, witty, likes tennis, golf, beaches and travel. Looking for a fun-loving, honest relationship with the right lady. Photo a help, phone. Do it now! NYM T682.

Lady Veterinarian—Seeks successful, interesting, educated, happy, single, white male, 40-50, non-smoker. POB 116, Demarest, NJ 07627.

Storybook Romance—Caring, romantic, cute, witty, 32, 5'9", 150 prince seeks my sweet, sincere, pretty maiden to fall in love, get married and live happily ever after. NYM K231.

Petite Et Belle—French-American, 32, seeks unattached man of the world to care and share. Enjoy romance, success and a challenge... NYM K232.

Mad Dogs, No; Englishmen, Yes.—Attractive brunette screenwriter, late 30's, desires relationship with tall, successful Brit. Monty Python sense of humor a plus. NYM T684.

First Time/Be Gentle—Fit and sexy lady, 41, seeks man with mind of scholar in body of warrior for love and friendship. Photo/phone, please. NYM K233.

Connecticut Man—Tall, good-looking, educated, successful, single. Own home in Fairfield County. Office in Manhattan. In 40's. Desires to meet attractive, slim woman in her early 30's for adventure, romance, travel, possible domestic bliss. Please send note, phone/photo. No photo, no reply. Thank you. NYM T685.

Strictly Personals ads continued on next page.

STRICTLY PERSONALS

European Or Eurasian Woman—Sought by successful, bright, warm, divorced, 49-year-old executive in search of solid relationship. Tennis a plus. Photo/note/phone. NYM K268.

NJ/NY Blond—Feminine Wasp, 39, educated, refined, slender, communicative, stylish. Seek divorced, Wasp, non-smoker, 40-50. Interests: music, art, nature, travel. Box 84, Chatham, NJ 07928.

Conservadox Jewish Hippie—Now VP, still hopes there's a Jewish free spirit, 25-35, jeans and sweatshirt non-princess left to share the stars with. NYM T722.

Photos Not Needed—Beauty is in the eyes of the beholder. Slim, single woman, early 40's, 5'4", enjoys beach, music, theater, ballet, and relaxing times at home, seeks caring, successful man. NYM K267

Handsome Light-Skinned Latin—Professional, 27, 5'11", 160, seeks warm, witty, attractive female for romance and a serious *relationship. Photo. NYM T723.*

Seeking Male, 38-46—Attractive, financially secure professional with integrity, compassion and a good sense of humor. For potentially lasting relationship with slim (5'7"), particularly attractive, intelligent, dynamic executive woman with similar attributes. Photo/phone/note. NYM T724.

Successful PhD Psychologist—42, 5'10", slim, warm, affectionate, interested in exercise and nutrition, non-smoker, Jewish (not religious). Seeks vivacious, sensitive, involvable, professionally accomplished woman, preferably petite, under age 37, for relationship leading to marriage based on communication, intimacy, integrity, and trust. Photo optional. NYM T726.

Mark Harmon Look-A-Like—Attorney, 27, seeks Anita Ekberg type to wine, dine, snuggle with and spoil. NYM T727.

Need Not Apply—If you're lazy, spoiled, selfish, unathletic, unambitious, unattractive, over 40, under 25 and boring. This open-minded Jewish female requests a photo. NYM K269.

Successful White Exec—30 years old, enjoys sports, outdoors, travel, old movies. Seeks white female, 25-30, for serious relationship. NJ only. Photo/letter/phone. NYM B733.

Zest For Life—Woman, Jewish, 31, tall, attractive, a doer with boundless energy, jogger, with career, brains, style, class, seeks male counterpart. NYM K270.

He-33-WASP-6'Fit—Vegetarian seeks nice her. Box 652 Glen Ridge, NJ. 07028.

Handsome, Successful Businessman—And classical pianist, white, 30, 5'8". My interests include travel, reading, dancing, stimulating conversation, concerts, fine *dining, sports, physical fitness, the beach.* Looking for an extremely attractive, slim female for friendship and romance. Must love to laugh. Please send note/photo/phone. NYM T728.

Lady Lawyer—Likes Berkshire summers, Captain Kirk, foreign films, morning hugs, mulled wine, planetarium shows, Vivaldi horns. Seeks Jewish man over 40 to laugh with and love for life. Box 2080, NYC 10009.

Unstuffy Professor, 50—Fit, gentle, seeks engaging tender companiera, 30-49. Films, tennis, okay. NYM K258.

Handsome Professional—6'1", 170, late 30's, athletic, fun-loving romantic, into sailing, theater, dance. Seeks athletic, shapely, educated, assertive, brunette female, 28-34, for relationship. Note/phone/photo. NYM T708.

Jewish, Widower, Professional—Mid 50's, seeks slim, pretty woman, 30-45, for *a lasting relationship.* Note, photo, phone. NYM T713.

Pretty Blue-Eyes—25, Jewish female seeks successful, handsome Jewish male, 26-31, for sharing and caring in a long-lasting relationship. Note/photo/phone. NYM K262.

Sincere, Handsome, Athletic—42, 5'11", 175 lb, enjoys tennis, movies, travel, honesty and a sense of humor. Note/photo/phone. NYM T714.

Allergic To Gucci—And other designer labels. Jewish artist-turned-businessman, 35, 5'10", seeks slim, attractive Jewish lady under 30, non-smoker, with similar affliction. Photo optional. NYM B725.

Black Executive, 36—Seeks female buppie, 25-35, who equally enjoys the good and simple life. Bio. NYM K263.

Attractive Catholic Female Attorney—With traditional values, 27, petite and East Sider. Seeks lasting relationship with interesting, caring, successful male professional. Photo/bio. NYM T715.

Petite Pretty Blue-Eyed Brunette—Seeks attractive, caring, professional Jewish male, 32-40, with sharp sense of humor and scruples. Photo. NYM T716.

Warm, Attractive—Caring Christian woman MD, 37, with traditional values, love of adventure, outdoors, seeks gentle, loving, spirited man with sense of humor, appreciation for simple things in life and desire for marriage and children. NYM K264.

All-American Beauty—Tall, willowy, world-traveled writer, 38, with European charm and sophistication. Soft, feminine personality with classical values, cultivated tastes, unaffected enthusiasm for life. Wants to meet dynamic, solid professional - MD/Lawyer type - of compatible taste and attributes. Photo/note. NYM T717.

Quid Pro Quo—Talented, successful, and attractive businessman, 50, with numerous other desirable attributes, will trade what he's got for what he wants. I offer romance and superior lifestyle. You *offer youth, beauty, challenge, and constructive* companionship (!) To explore what that means, please send quality photo and note. NYM B727.

Accomplished, Lovely, Intellectual—Woman, mid 30's, with sense of humor seeks older male counterpart with summer home in Hamptons and rare book collection. Letter/phone. NYM B728.

I'm No Yuppie—*Good-looking, sensitive,* sensuous computer professional, 38, 5'11", athletic physique, enjoys travel, skiing, good food and public TV. Seeks caring, attractive, fun-loving, sizzling female partner for romance, adventure, good times, mutual support and growth. Note/phone/photo. NYM T742.

Want To Meet—Half princess, half rebel, strong enough to make half the sacrifices building a family requires. Please be ready for sixty years of fun and attention, give and take. - Please have long hair, red hair, legs, or be at least 5'4". I'm 45, 6'1", blue eyes, trim build. In addition to your company, also look forward to lots of time with my children (17 and 12), yours, maybe ours. Now in competitive, profitable small business. Previous successes in politics, academia, diplomacy, a large corporation. Ready for anything on the next move. - Enjoy tennis, dancing, the beach, weekend escapes. Quiet, but not shy. A Yankee who prefers NYC to Boston. Also part Irish, Scots, Jewish. Harvard. Mayflower. Analyzed. Men, Sex and Power. Good looks open all doors, and heart and brains are the key to a good life. - How do you want to meet? - PO Box 6003, NYC 10150.

San Francisco Woman—Loves jogging, movies, travel, seeks warm, caring NYC man, 53-60, financially secure, for laughs and love in wonderful NYC. NYM T718

Beautiful, Vibrant—NYC woman; "young" 50's, slim, cultured, independent, gentle and caring; seeks stable, successful, quality gentleman. NYM B729.

Tall, Communicative, Caring—White male, 35, professional seeks low-key, bright, tall woman enjoying nature, museums, simple things. NYM T720.

Attractive, Slim, Fun-Loving—MD woman, 45, would like to share her free time with an affluent professional man. Bio/phone. NYM B730.

I'll Try This—Never thought that finding "a good man" could be such a struggle, but here I am trying everything. I am an intelligent, appealing, professional, divorced woman, without children, 39, too sentimental but most endearing. I hope you are an unmarried man, witty and charming, with some success and social concern. Please write. NYM K265.

Kenny Rogers Look-A-Like—50's, seeks attractive female, 30-40, interested in US travel by customized van and romantic long-term relationship. Bio/phone/photo. NYM B731.

Attractive, Slim, Humorous—Professional NYC woman, 5'9" and young 53, seeking secure, warm gentleman (50-65) to share dinners, theater, travel and good things. Bio/phone, please. NYM T721.

I'm 61, Widowed, Beautiful—Energetic, witty and fun. Would like to share the summer and? with compatible Jewish man. NYM B732.

Very Pretty Professional PhD—With interesting life experiences; aware, sensual, financially secure, 44, Jewish, seeks male counterpart, 42-56, for a loving relationship. Photo, welcomed. NYM K266.

European Lady, 43—Blue eyes, light hair, 5'4", slim, shy and lonely would like to meet a man who is honest, generous and ready for commitment, non-smoker, drinker or drugs. Serious inquiries only. Arabian or Egyptian preferred. Please write. NYM B734.

White Male Exec—35, 5'9", trim, seeks attractive "forever female." NYM B735.

Vivacious, Curvaceous, Jewish—Lady, 39, seeks caring family-oriented man to share the fun in life. NYM T730.

Me/Jennifer. You/Jonathan—Facsimile encounter sought. NYM K259.

Adjectives Are Absurdities—It is tangible that I am a petite woman, 60's, with a slight accent unusually successful in my career, respected and recognized. Definitely affluent. You have the right to make your decision if I am attractive, fun, good to be with or not. My expectation of a male friend is, he's to be comfortable in an academic society, to be attractive, and I could be proud of him. If interested, please send description, photo, phone. 60 plus, only. NYM T711.

Sincere And Sensitive—Very good-looking, Jewish, 39, successful NJ CPA is interested in meeting a petite, pretty, sweet, family-oriented Jewish woman, late 20-30's, for development of a serious relationship. I am 5'7", 150, divorced; considerate, personable, warm and witty. Interests include music, sports, and movies. Note/phone/photo. NYM B724.

I'm Smart, Good-Looking—And good company. Also 43, mother of 12 year old and live in Brooklyn. Nobody's perfect, right? If you're educated, healthy, ready to relate and you're not perfect either, I'd love to hear from you. NYM T729.

Sexy, Green-Eyed Blond—Very pretty, bright, slim, witty, warm, successful. *Seeks special Jewish male, 33-41, for happily ever after.* Photo please. NYM B736.

Just Turned Thirty—But don't look a day *over 31 - which is no mean feat for a Jewish* attorney into tennis, southwest, design and Keith Richards who is looking for a smart, nice, attractive woman. (All faiths welcome.) NYM T731.

Are You Ready To Meet—This pretty, 23, 5'4", slender, Jewish female who enjoys fun and quiet times? Are you 25-28, professional, easygoing, athletic, with a good sense of humor? If so let's get together for a possible relationship. Note/photo. NYM B737.

Handsome, Tall Man—Confident, caring, witty, 32. Seeks articulate, spirited, attractive woman to share the driving. Together always. NYM K273.

Single Black Female—40, *financially* secure, sensititve, loving, 5'7", 135, seeks 37-50 male for one-to-one relationship. Note/phone, photo a plus. NYM T731.

Moneyed Macrobiotic Man—33-48, 5'9" plus, interested in monogamous relationship, sought by funny, fashionable, femme-fatale. Let's dine. NYM T733.

Woman Of Substance—Single mom, 39, blond, pretty, professional seeks man of quality: successful, attractive and able to share feelings, ages 40-50. NYM T734.

Million Dollar Prize—Stunning blue-eyed brunette, 37, 5'8", PhD, ex-model, sophisticated/outdoorsy seeks superlative Waspy male, NY/CT. NYM T735.

Very Special Lady—Attractive professional, 35, warm, sensitive, romantic. Seeks an honest, considerate man (30-40) for a possible, lasting relationship. Note/photo/phone. NYM T739.

Marriage-Minded Man—42, 6', successful, runner, romantic, seeks intelligent, independent woman to share friendship, commitment, passion, romance. Photo. Greenwich, CT. NYM B739.

NEW YORK CLASSIFIED

STRICTLY PERSONALS

Sensual Sensible Lady—Successful exec, very pretty, great sense of humor, petite, 34. Seeks man who knows and likes himself, secure professional, 30-45, interested in long-term possibilities. Hope your warmth and sensitivity match mine. Note/phone/photo, helpful. NYM K282.

Sincere, Cultured, Caring—34, 5'10", Jewish, wishes to meet bright, attractive woman. Photo/phone. NYM K283.

Attorney—Slim, 40's, travel, seeks unslim female, arts and music lover. NYM B749.

Ravishing Asian-American—32, tall, slender, stylish, Ivy MBA, own business, warm, caring, great cook seeks to pamper tall, fit, affectionate gentleman, 30's, overachiever now desirous of fulfilling relationship, marriage. NYM K286.

Sarcastic On The Outside—But inside's aglow, just crazy about ice cream, but it doesn't show. White male, 27, seeking white female, 23-31, for a "Sundae" in the park. Photo/phone/letter. NYM T749.

Spirited, Pretty, Successful—Jewish female, 25, 5'7", slim. Embarrassed to place an ad, seeks Jewish male yuppie, who will sweep me off my feet for good. Phone/recent photo, a must. NYM K287

Warm, Fun, Funny—Jewish female, 32, attractive, tall, athletic, irreverent, bright, personable lawyer. Seeks bright, laughing man under 40. Bio/phone/photo. NYM B748.

No Surprises—With this gorgeous strawberry blond, 38, slim, NJ professional seeking attractive, affluent, sincere, sensual, bright, humorous male counterpart, 36-46. Bio/photo. NYM T744.

Really Nice Guy—Jewish male, 23, professional, 6'2" from the North Shore. My friends think I have everything but alas, I don't. What they don't know is that I am missing an attractive, caring, intelligent, single Jewish female, 18-25, with whom I could share romantic spring adventures and maybe more. I enjoy listening to WNEW, taking midnight walks on white sandy beaches, the Mets, romantic dinners, going to the movies and traveling. If you're interested in a little adventure, please send a note, a recent photo and your phone number. NYM T740.

Mt. Kilimanjaro Anyone?—Adventuress seeking Manhattan lion tamer (28-40) for champagne sunsets. NYM K279.

First Time Ad—I love the beach, look fabulous in a bikini but you won't find me in the Hamptons, Fire Island or a bar. I'm very pretty, adorable, petite, astute, educated, spirited and considerate. Not seeking perfection but need TLC from a dynamic Jewish man who is above average in all respects, mid 30's-early 40's. Will exchange photos. NYM K280.

Fun-Loving, Attractive Female—Bright, warm, enthusiastic. Late 30's. Romantic fashion executive. Seeks open-minded, sensitive gentleman of intelligence and humor. NYM T745.

White Picket Fence—Classy, 30, beautiful, leggy, bright seeks a wonderful man to share lots of laughs with, home cooked meals and batches of TLC. NYM K284.

NJ Showman—Attractive, affluent, athletic. Seeks big, shapely, trim waist, Rubenesque NJ lady, 30-38. NYM T743.

Christian, Athletic Professional—East Sider, 35, seeks pretty female, 24-34, with similar interests. Photo/note. NYM T750.

Tall, Dark And Handsome—Christian male, 42, sophisticated and slightly offbeat, seeks exceptional woman, 26-36, with eclectic tastes, brains and beauty that won't stop and the courage to use them. NYM K275.

Egyptian MD, 35, 6'—White, seeks female, 25-30, marriage-minded, in medicine. POB 20210, Midtn Sta, NY 10129.

Green-Eyed Blond Beauty—New-age bent, traditional values. Interests range from jazz to Bach, Lugosi to E.T., Casablanca to Star Trek, country hikes to city ballet. Seeks attractive, successful, intelligent, evolved, growth and health-minded soulmate, 37-47, with wit, warmth, sincerity for lasting relationship. NYM K277.

Looking For Classy Lady—35-50, elegant, attractive, cultured, financially secure. Manhattan resident only. I am self-made multi-millionaire, European background, interested in opera, ballet, music, theater, art collector, world traveler. Photo/bio/phone. NYM B751.

Seeking Warm, Sensitive Male—35-50, to share life's subtleties. Attractive, intelligent, graceful, brown female, mid 30's with discriminating taste. Phone/photo. NYM B741.

Modern Man—Old-fashioned heart. Attractive LI professional, employed in Manhattan, 41, 6', single, adventurous, thoughtful and sincere seeks single, white, pretty Christian woman with aim towards lasting relationship. Photo/phone. NYM B752.

The Real Thing—Sincere, handsome, successful, athletic, 28, VP seeks beautiful, confident, intelligent woman. Let's start something special. Note/photo/phone. NYM B742.

Pretty Blond Gymnast—28, looking for confident, competent, caring man to make my heart turn handsprings. I'm a slender, 5'5", blue-eyed Jewish Manhattanite, a successful businesswoman who enjoys sports, adores animals, loves to laugh, and can dance the night away. My life is terrific but there's room in it for one more. If you're athletic, bright, nice-looking and have a good sense of humor, perhaps that room is yours. Photo, note. NYM T738.

Casual Sophistication—Theatre, ballet, dining in city silks. Biking, baseball, picnics in country cottons. Bright, witty, successful woman with class-38, lawyer, tempered by beauty, warmth, laughter and Italy. Seeks very intelligent, highly successful, handsome man, 38-45, professional, at home in city, country and abroad, in black tie and denim, at the symphony and the ball park. No polyester. Letter/phone/photo helpful. NYM B750.

Barrett Seeks Browning—For warmth, adventure and stability. Spunky but gentle writer, 29, sophisticated and lovely, seeks successful, gregarious, kind, witty man, 29-35. Photo/phone/note, please. NYM K278.

ANNOUNCEMENTS

NY WANTS TO KNOW!!!

Tell our 1.1 million readers about your unusual research, special event, show, sale, reunion, press release, your search for a long-lost friend, new publication, public notice, or meeting in **OUR NEW ASSORTMENTS SECTION** **$400 per inch display** $36 per line, 2 line minimum puts your ad in the "SPOTLIGHT." **Contact Ron Stern or Michael Fazio 212-880-0735.**

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Use the coupon above or call (212) 880-0732. Rate is $25 per line, two-line minimum. Add $15 for NYM box number. Mail to: Attention Strictly Personals, New York Magazine, 755 Second Avenue, New York, N.Y. 10017. All ads accepted at the discretion of the publisher.

NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 561

BY MARY ANN MADDEN

> "Ich weiss nicht, was soll's bedeuten,/Dass ich so traurig bin./Ein Märchen aus alten Zeiten,/das kommt mir nicht aus dem Sinn./ Die Luft ist kühl, und es dunkelt,/Und ruhig fliesst der Rhein,/Der Gipfel des Berges fumkelt/Im Abendsonnenschein."
>
> —song of the Lorelei

Above, lieder chosen. Competitors are invited to provide for same a brief translation in prose or verse, not to exceed 75 words and written by one who, as they say, has no German.

Results of Competition 558, in which you were asked for conversation stoppers.

Report: Thank you all for such, uh, for being here. It's too bad about what happened to Fred's wife, but we have one too you know. So, we'll just say so long for now. We love your hat. And don't forget about Thursday. *Favorite topics:* Personal, um, hygiene. Cosmetic surgery. Any surgery. Weight, hence, Herbalife. Any form of health food or fad. Imelda Marcos. Sign language, as for "Are you a Taurus?" Never having one's entry printed in the fixed N.Y. Mag comp. Insurance or stock brokering off duty. Again, thanks to all. And again, try reading these as one long, very long, unstable conversation:

First Prizes of two-year subscriptions to "New York" to:

"Let's do a lot of cursing tonight."
Henry Burke, Scranton, Pa.

"You say a word, I'll sing a song about it."
Stan Karp, Westfield, N.J.

"Jerome Zipkin isn't the lightweight you think he is."
Mark Levin, N.Y.C.

Runner-up Prizes of one-year subscriptions to "New York" to:

"Shoot me—I'm too hip to live."
G. Kramer, N.Y.C.

"I was born in the seventies."
Mark Calandra, Boston, Mass.

"Don't tell me you're still smoking!"
Ellen Burr, Truro, Mass.

And Honorable Mention to:

"I've been having a lot of trouble with my groin lately."
C. Powell, Greenville, Miss.

"That Mother Theresa is some kind of lady."
Bob Burke, Scranton, Pa.

"Who did your teeth?"
Mark Strait, N.Y.C.

"You might have heard me on the radio the other night on the phone with Dr. Ruth."
Sal Rosa, N.Y.C.

"I consider 'If,' by Rudard Kipling, the finest poem in the English language."
Dolly Hecht, N.Y.C.

"Am I right, or am I right?"
Emily Philbrick, Cummington, Mass.

"I just finished Patti Davis's *Home Front.*"
Mitsu Yamamoto, N.Y.C.

"I just took the baby for his monthly checkup."
Cookie Gray, Closter, N.J.

"I'm sure history will prove Jimmy Carter to be one of our best presidents."
Anna Lambiase, Brooklyn

"Other than the war, Lyndon Johnson did a lot of good."
Ralph A. Hummel, Huntington Stat., N.Y.

"My view of this, like Gaul, is divided into three parts."
Rick Burke, Ho-Ho-Kus, N.J.

"You should see my kid on a slide."
Ann Brummel, Westfield, N.J.

"I wish I had seen the guest list."
Thomas R. Smith, Chicago, Ill.

"Are you a Christian?"
Marcie Goodman, Cleveland, Ohio

"Me? I'm with the Philadelphia Police Department."
F. R. Coyne, Philadelphia, Pa.

"You know, it's like trees have lives of their own."
Paul Singleton, Bethpage, N.Y.

"Say what you will about the IRT; for my money, the D train is the best."
Joel F. Crystal, Scarsdale, N.Y.

"I am the NRA."
Carly Mary Cady, Los Angeles, Calif.

"Hi. I'm a member of MENSA."
John Sobestanovich, N.Y.C.

"I design hair."
Andrew Mezzetti, Flushing Meadows, N.Y.

"Did you pay for that tattoo or get it in prison?"
Janet Siefert, N.Y.C.

"My analyst says that I am now able to face the world by myself."
David Fine, Bayside, N.Y.

"My brother spent two years at Attica."
Vincent Locascio, Yonkers, N.Y.

"I'm never comfortable unless there's room to swing a cat."
Oscar Weigle, Whitestone, N.Y.

"I've had my poetry published."
Edmund Conti, Summit, N.J.

"Oh, my friend is a poet, too, and she papered her entire bathroom wall with rejection slips."
Helene Davis, Cambridge, Mass.

"I have this great idea for a best-seller."
Dodi Schultz, N.Y.C.

"All the best contemporary literature appears in *Playboy* magazine."
Bonita Kinsinger, Harrisburg, Pa.

"They say pigs are *very* intelligent."
Kay Deming, St. Paul, Minn.

"And so I decided to dedicate the book to myself."
Jerome Agel, N.Y.C.

"Let's continue our discussion in the nursery while I change the baby's diapers."
Jean Frary Walshe, Roxbury, Conn.

"Do you mind a personal remark? I like your tablecloth."
Liselotte Laumann, Peekskill, N.Y.

"My Nehru suit fits me as well now as it did the day I bought it."
Robert E. Kelly, Pittsford, N.Y.

"If I can't take the Concorde, I'd rather not fly at all."
Martha Burr, N.Y.C.

"Kierkegaard comes to mind."
David Gaines, Austin, Tex.

"Did you know that Texas was celebrating its sesquicentennial this year?"
Richard P. Monley, Birmingham, Mich.

"You remind me of my grandmother."
Lucille Posner, Brooklyn

"You remind me of my dead uncle."
Ellen Ripstein, N.Y.C.

"I couldn't believe it when he told me President Reagan used to be a liberal Democrat."
Kenneth J. Schmidt, N.Y.C.

"My family has always voted Republican."
Marvin K. Heffner, Manakin-Sabot, Va.

"My family has been in the funeral business since before refrigeration. . . ."
Missy Coyne, Narberth, Pa.

"I am all things to all men."
Barbara Burke, Ho-Ho-Kus, N.J.

"Hello. I'm a virgin."
Candy Wolfson, Teterboro, N.J.

Our relationship is doomed unless we can onceptualize our feelings for each other nd our options for disagreement."
William L. Bennett, Muskegon, Mich.

You know, I really feel that living in New ork is like a love-hate relationship."
Nina Sheffy, N.Y.C.

I fought New York to a draw."
William B. Crews Jr., Southern Pines, N.C.

You realize, of course, that *you* are the ublic in public TV."
Beryl Spector, Latham, N.Y.

If I had married Edith Gordon, you kids ould all be redheads."
Conrad Geller, Mt. Kisco, N.Y.

You're probably asking yourself what a ulitzer Prize–winning playwright like me is oing at a cocktail party like this."
Larry Laiken, N.Y.C.

I'm so proud of myself for remembering our name."
Don Hauptman, N.Y.C.

I saw your last play, and I thought it should ave lasted longer than one performance."
Bruce Karp, N.Y.C.

I don't know the difference between David Rabe and David Mamet."
David E. Cassidy, Sherman, Conn.

Y'know, life is funny—not funny ha-ha, unny peculiar."
Msgr. A. V. McLees, St. Albans, N.Y.

'I'm a concert accordionist."
Jack Ryan, N.Y.C.

'A Rolls is so long-lasting there's always the danger one will become bored with it."
Hy Komishane, Elizabeth, N.J.

'Hang on a minute, all my lights are lashing."
Sarah Schultz, N.Y.C.

'Well, I *say* director, but actually I'm a uneral director."
George Hankoff, N.Y.C.

'*The Turning Point* was also nominated for eleven Oscars and didn't win any, either."
Herb Hammer, N.Y.C.

'I like walking in the rain and reading Rod McKuen."
Nikki Rosa, N.Y.C.

'I just got Yoko Ono's latest album."
Jack Rose, N.Y.C.
Similarly: Wayne M. Ozzi, Staten Island, N.Y.

'Well, she may be a good singer, I don't know, but that nose!"
Kenneth Spears, Raleigh, N.C.

"Yeah, right—like it was really a 'Living Unicorn.' "
Gregory Greenberg, N.Y.C.

"I am wondering what Di will wear to the wedding."
Margaret D. Dale, Longmeadow, Mass.

"Last night I had the most bizarre dream, and *you* were in it."
Jim-Bob Williams, N.Y.C.

"It was the day after Thanksgiving, which, if my memory serves me correctly, was on a Friday that year."
Walfish & Jaeger, White Plains, N.Y.

"I *never* come to places like this."
Billy Bloom, N.Y.C.

"Half the people in this room are linked to organized crime."
Viktor Blume, Sayville, N.Y.

"Do you mind if I ask you a personal question?"
Linda Ripstein, M.D., Miami, Fla.

"Did you ever wonder what the 'X' stands for in LAX?"
Marge Grossman, Teaneck, N.J.

"Did you ever comb your hair and think it looked better before you combed it?"
Sara Tufano, New Hyde Park, N.Y.

"Actually, I'm an analogue person."
Arthur Boothroyd, N.Y.C.

"Oh, yes—*Beethoven* . . ."
John B. Rockwell, N.Y.C.

"You really can't get soft, gummy Black Crows anymore."
Richard Burke, M.D., Ho-Ho-Kus, N.J.

"I understand the Taj Mahal is well spoken of."
C. R. Steedman, Providence, R.I.

"Well, as we say in Canada, 'To be or not to be, that's the question, eh?' "
Gene Schwimmer, N.Y.C.

"I'm here to tell you that E *doesn't* equal MC^2."
A. Shulman, Chevy Chase, Md.

"Wow, my dad has a bow tie just like that."
Alicia Ann Chomo, Wilmington, Del.

"I think status is very important, don't you?"
Win Dickinson, Pittsburgh, Pa.

"Forgive me for saying it, but you have such lovely features, it's a shame to hide them with all that makeup."
Lucy Neshamkin, N.Y.C.

"Nature abhors a vacuum."
Gregory Antollino, Evanston, Ill.

"Excuse me if I pass on the main dish, but I keep one as a pet."
Gail Jaccoma, N.Y.C.

"Look how many spoons I can hang on my face!"
Craig Allinder, Bigfork, Mont.

"I bet you can't do this!"
O. A. Fastman, Rego Park, N.Y.

"I have this great chiropractor."
Mary Conte, N. Miami, Fla.

"Are you still married to the same woman?"
Nancy Paris, Montreal, Canada

"Don't fall for me, kid, I'm bad news."
Leanard Burke, Scranton, Pa.

"Do you realize that if this were on TV, we couldn't be having this conversation?"
Chuck Schwartz, N.Y.C.

Competition Rules: TYPEWRITTEN POSTCARDS IF POSSIBLE, PLEASE. ONE ENTRY ONLY should be sent to Competition Number 561, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017. It must be received by May 9. Editor's decisions are final, and all entries become the property of *New York*. First-prize winners will receive two-year subscriptions to *New York*, and runners-up will receive one-year subscriptions. Results and winners' names will appear in the June 9 issue. Out-of-town postmarks are given three days' grace.

We can blow out forty candles, but only you can make our wish come true.

This year the National Multiple Sclerosis Society celebrates its fortieth birthday. Forty years of serving people with MS, with programs that help them get up, get around, and get on with their lives. And forty years of searching for a cure for this crippling disease of the central nervous system.

Progress? Yes, we're making progress. But not enough to stop and celebrate now.

Optimism? We've got plenty. As long as you're willing to support our continuing efforts with your contributions. Because, like it or not, money is the key to continuing the search for answers that wishing, alone, can't bring.

Yes, Multiple Sclerosis is incurable today. But it's your support that makes us incurably optimistic about finding a cure tomorrow.

THE NATIONAL MS SOCIETY AT 40.

NATIONAL MULTIPLE SCLEROSIS SOCIETY

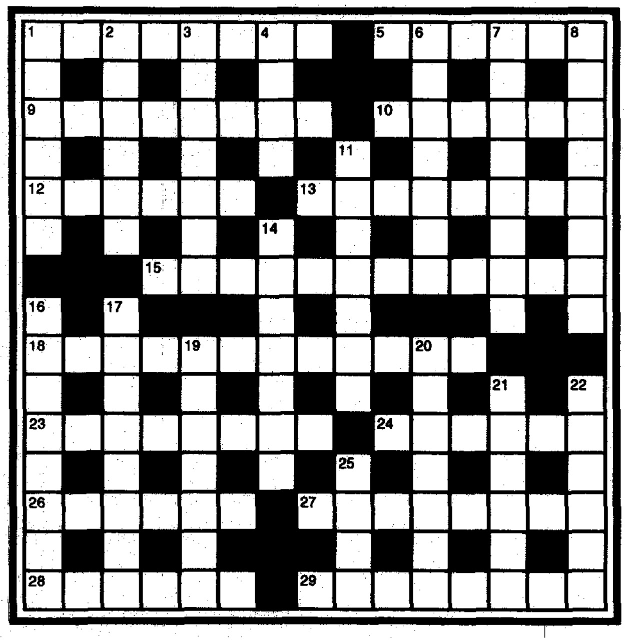
INCURABLY OPTIMISTIC.

205 East 42nd St., NYC, NY 10017

‘SUNDAY TIMES’ OF LONDON CROSSWORD

ACROSS

1 Established standard of decency observed in the average drama. (4, 4)
5 Dances, certainly, and not backward in going to parties! (6)
9 The dish one imagines Adam possessed? (5, 3)
10 Sly and cunning creature bears the mark of injury around quarters. (6)
12 Hatred causes upset in the main to you and me. (6)
13 Pit overseer welcoming us in for a drink? (4, 4)
15 Boss author gives newspaper readers his opinion. (6, 6)
18 The race goes as the crow flies! (5-2-5)
23 Same very old content in heroic work seems to be prevalent. (8)
24 A beach perhaps not at sea. (6)
26 Started to get a circle to write to the editor. (6)
27 From the side roads lying beyond the border. (8)
28 Princess’s sickness from abroad causing depression. (6)
29 Sort of speech that gets one nowhere, as they say? (8)



DOWN

1 Felt as merry as possible! (6)
2 Not what you’d call a straight type. (6)
3 Stanley’s venture? (7)
4 Hurtful when talking to a lot of detectives. (4)
6 Love to overturn the Japanese money organ, but not for more than 12 months. (3, 4)
7 Indulges pleasurably with strong drink in an East Anglian town. (8)
8 Lonely distraught Royalist. (8)
11 I make a mistake in prize given to an old entertainer. (7)
14 Where on earth is the sense in being like this? (7)
16 Not altogether round this globe, but still rode ship-shape enough! (8)
17 Enid sits out this one—by order! (8)
19 Engineer in the Salvation Army turns out to be a girl. (7)
20 An upside-down clue coming into being. (7)
21 No French era suits the minority. (6)
22 Clothing just right for the island. (6)
25 I act with the novice in some godly object. (4)

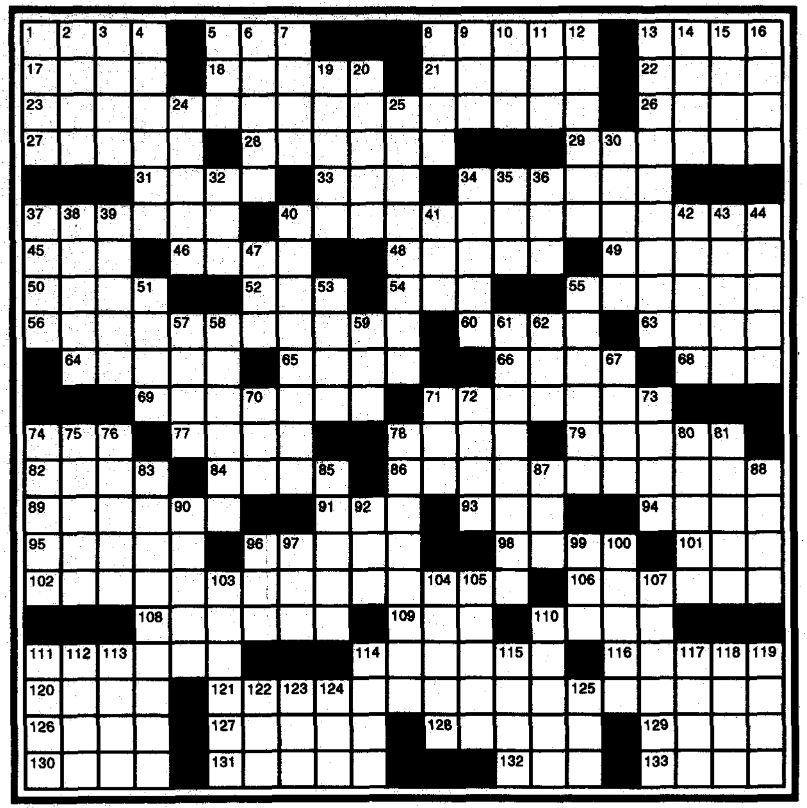
‘BRITISHISMS’: ‘CUE’ CROSSWORD • BY MAURA B. JACOBSON

ACROSS

1 Strikebreaker
5 Frankie’s second
8 Prickle
13 Burglarizes
17 Paella pot
18 Kind of rope or wad
21 “I —— dream”: King
22 Bacchus’s cry
23 TWO-LANE ROADS
26 Mideast Strip
27 Confiscate
28 Elmer of fiction
29 Jack-tar
31 Jason’s ship
33 “Agnus ——” (“Lamb of God”)
34 Coupes’ cousins
37 SUSPENDERS
40 BOOKIE
45 Red Cross service
46 Poet Teasdale
48 Edicts
49 Fielder’s flub
50 Luau souvenirs
52 Pen dip
54 Devilkin
55 Scanty
56 REALTOR
60 ASKEW
63 Artist Bonheur
64 From the Orient
65 Malaysian city
66 Auto pioneer
68 Vietnam offensive
69 GARBAGE PAIL
71 RESERVATION
74 Cloakroom item
77 An Ives
78 Doting
79 Talmadge of the silents
82 Colored
84 Certain whiskies
86 TRAFFIC CIRCLES
89 Set ablaze
91 Mauna ——
93 The bounding main
94 Swathe
95 ON EDGE
96 Highland dance
98 Before zeds
101 Between pie and mode
102 VEGETABLE STORES
106 ORCHESTRA SEATS
108 Give an account of
109 Kin of Pac.
110 “Take —— from me”
111 Russian port
114 Place among
116 Princess of India
120 East of Java
121 GRAHAM CRACKER
126 Glenn’s state
127 “Seven Year Itch” co-star
128 Himalayan land
129 Martina’s rival
130 Panache
131 Amiens’ river
132 Word segment: abbr.
133 ——’acte

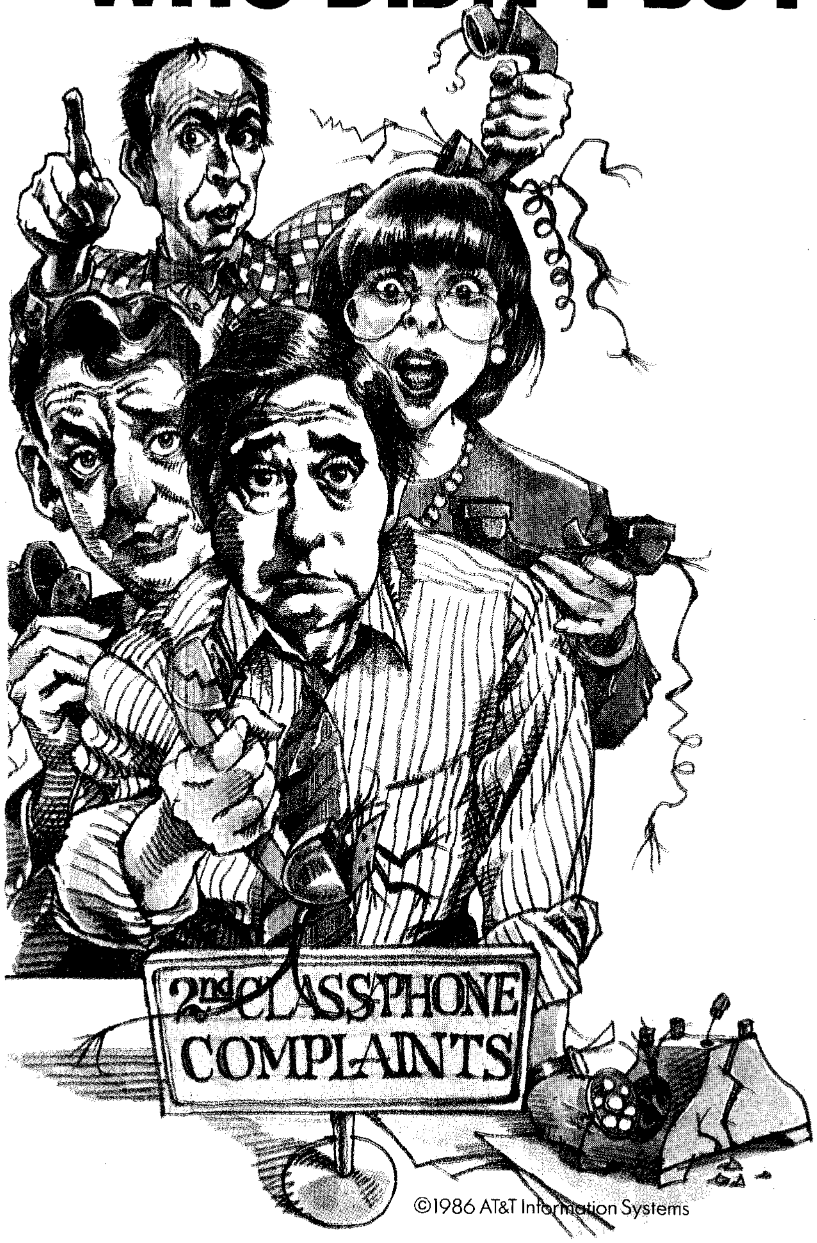
DOWN

1 Resurfaces the lawn
2 Lead for Sherlock
3 Jai-——
4 French novelist
5 —— time like this!
6 Before Libra
7 Taj Mahal locale
8 Those people
9 Half a lord’s name
10 An avis lays them
11 Madrid monarch
12 Bahamas capital
13 RESIDENT DOCTOR
14 Like an ellipse
15 Name for a clown
16 Use a branding iron
19 Caste member
20 Spud
24 Goddess of grain
25 D.W. or Andy
30 Year, in Yonne
32 Troop gp.
34 —— Flow, British naval base
35 Outside: prefix
36 PARTIES
37 Hay unit
38 Neighbor of Leipzig
39 Mine tunnels
40 Having actual form
41 Draw a bead on
42 Cockney speech, e.g.
43 Scandinavian
44 Foot the bill
47 Inlet
51 Port ——, Egypt
53 Legionnaire’s cap
55 Islam’s second city
57 Unhearing: Ger.
58 Guarantee against loss
59 Sine qua ——
61 1927 musical
62 Large deer
67 Haughty person
70 Endeavor
71 Surpriser’s shout
72 Burden
73 Get taller
74 Inanimate object
75 Boring tool
76 Art category
78 Aromatic
80 Rivera specialty
81 In the least
83 DETOUR
85 Carve the turkey
87 Sunrise to sunset
88 Tunbridge Wells and Bath
90 Actress Daly, et al.
92 Yearling’s age
96 Monk’s title
97 Movie studio
99 Part of i.e.
100 Begins to wake
103 Forest clearings
104 “—— the bag!”
105 École pupil
107 Comanche’s foe
110 In an inescapable position
111 Woodwind
112 Arlene of films
113 Lamb’s pen name
114 Wight, for one
115 Dems.’ opponents
117 Evita’s husband
118 Vernacular contraction
119 Flag feature
122 —— Jima
123 Jeweler’s sale
124 Shade tree
125 Out of sorts



Solutions to last week’s puzzles appear on page 128.

OUR BEST SALESMEN ARE PEOPLE WHO DIDN'T BUY OUR PHONES.

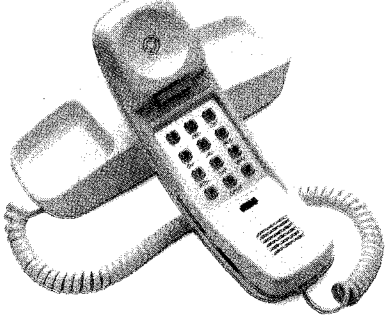


There's nothing like a bad phone to make you appreciate a good one.

Maybe that's why people who bought someone else's phones speak so fondly of AT&T's. They remember our phones as the ones that didn't break down. And never fell apart. As the phones that always sounded loud and clear.

If you grew up with AT&T phones, you already know how much you can count on them. And if you didn't, just listen to what lots of people are saying.

You get what you pay for.



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